the 1975-76 massachusetts college of art

Bulletin

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Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

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Statement of Purpose

Our central purpose is to offer an environment in which each student can realize maximum potential as a creative individual. At Mass Art the critical components of that creative environment include:

- a diverse faculty of artists, designers and educators, dedicated to the highest standards of professional work;

- a flexible curriculum encompassing the broadest possible scope of studio and academic disciplines; and

- well equipped technical facilities to support our specialized art, design, education, media and performing arts programs.

In recent years the College of Art has markedly expanded its program offerings - through the introduction of vigorous new programs in such areas as crafts, video, filmmaking and architectural design, and through the initiation of graduate studies in art education and the studio arts - to provide a full range of professional studies matching that of any of the nation's top schools.

Of course, the most critical factor in learning is the commitment of the individual student. Any meaningful educational process begins with the energies and ideals of its student body. Professional study in the arts, moreover, requires a special level of dedication.

One of the most stimulating features of Mass Art's operations is the intense performance level generated by such dedicated students - those who take seriously both their own creative drives and the opportunity to develop them within the College's unique combination of facilities and faculty.

Thus the true purpose of our College is to provide a special arena, one in which we share a continuing challenge to ourselves for creative growth.

Jack Nolan
President
June 1975

The Massachusetts College of Art in Boston is a publicly-supported degree-granting institution offering professional training in the art, design and media fields. It is a part of the Massachusetts State College System. Located near the center of a major metropolitan area, it offers its students access to all the riches of a culturally diverse and historic city, as well as the bucolic charm of a lovely part of Frederick Olmstead's "emerald necklace" - The Fenway park system.

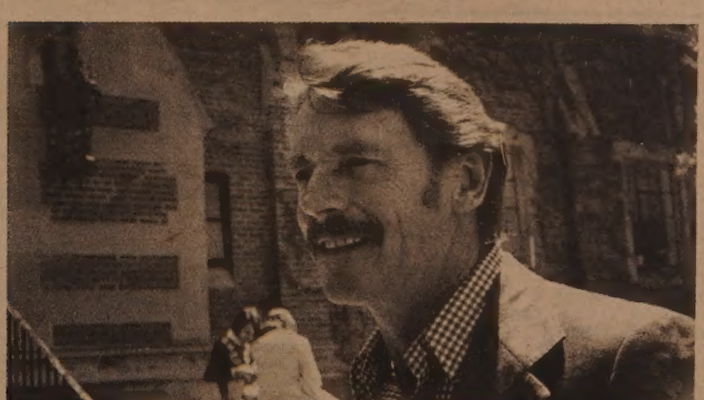
Founded in 1873 as the nation's first institution of its kind - demonstrating the awareness of the Massachusetts public leadership, in those days as in these, of the importance of art in education and in life - the college remains unique as a public independent professional college of the arts. Changing over the years in response to the shifting educational and societal needs of its constituency, the school continues to grow and develop. A solid base of tradition gives the school the freedom to experimental innovation; to make mistakes on its way to success; to include that element of change that gives an institution continuing vitality. Having doubled in size over the last half decade, the school with an enrollment of almost 1,100 students is at a particularly exciting stage of development; new programs and faculty have completed a full complement of studio offerings within a cohesive and well integrated curriculum of professional studies.

The College's main building, located at Longwood and Brookline Avenues in Boston almost at the Brookline line, is in the heart of Boston's medical area. This location provides a ready source of part-time jobs for students and has led to cooperative educational projects with several of the area's medical institutions in which our students have engaged in exhibition programs, in graphic, industrial, and environmental design projects, and in joint research on visual learning and perception. Also nearby, within easy walking distance, are the Museum of Fine Arts, the Gardner Museum, Symphony Hall, and other major cultural facilities and educational institutions with which the College can arrange exchange programs.

In addition to the main Longwood Building, the college leases two buildings - the Fullerton Building and the Overland Building - a ten minute walk away. Together with the main building, the total facilities provide approximately 200 square feet per student. In recent years the college has initiated a major program of retooling with modern sophisticated equipment necessary to the professional training of students for today's art-related careers. This program, which is now half completed, is adding a million dollars worth of new equipment acquisitions to significantly upgrade the advanced technical resources of the major studio areas.

Morton R. Godine,
Dean of Administration

Ilona Von Karolyi,
Director of Planning and Development



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Accredited by:
National Association of Schools of Art
New England Association of Secondary Schools & Colleges

Members of:
American Association of Collegiate Registrars and Admissions Officers
American Association of Museums
American Association of State Colleges & Universities
American Library Association
American Association of University Women
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College Entrance Examination Board
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Curriculum Vitae

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Faculty

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Alf Braconier
William Brant
Calvin Burnett
Colin Carew
Joseph Paul Celli
Floyd Covert
Paul Earls
Panos Ghikas
Dean Nimmer
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Holly Fisher
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Media-II / Photography (PH)
Roy DiTosti
John Grepp
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Margaret Hickey
Environmental-II / Fashion Design (FD)
Zulmira D. Almeida
Barry L. Bailey
Barbara B. Goldberg
Lesley Shearer
Jean A. Shohan
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Carl Gibson
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William Sydlowski
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Thomas Burke
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Marilyn Gabarró
William Hannon
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Ronald Hayes
Thomas O'Hara
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Elizabeth Dworkin
Charles Demetropoulos
Jeremy Foss
Virginia Gunter
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George Nick
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George Greenamyer (Area Coordinator)
Ronald Legg
Norman Toynton
Crafts (CR)
Daniel O. Dailey (Area Coordinator)
Charles Abbott
Russell Doucette
Napoleon Henderson
James Kenney
Marilyn Pappas
Ben Ryterband
Jill Slosburg
John Wescott
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Michel Durand
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Art History (AH)
Virginia Allen (Area Coordinator)
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Walter Compton
Russell Doucette
Alicia Faxon
Johanna Gill
Susan MacMillan
John McLaughlin
Marcia Rickard
Lorraine Sheehan
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Gerard Amirian
Lee Kane
Gavin MacHutchin
Jack Nolan
Robert A. O'Leary
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Athanasios Bouloukos
John Butler
Charles P. Campbell
Lila Chalpin
Kathryn Coghlan
Mildred Curl
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Diana Korzenik (Chairperson)
Algalee Adams (Director of the Graduate Art Education Program, on leave of absence)
Suzanne Baxtresser
Phyllis Ewen
John Grepp
Charlotte Horblitt
Rodney House
James Kenney
Donald Lettis
Leslie MacWeeney
Marilyn Pappas
David A. Pariser
Dorothy Simpson (Acting Director of the Graduate Art Education Program)
Elaine Wong

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Theron I. Cain	Associate Professor of Drawing
Marguerite R. Franklin	Associate Professor of Psychology
Lawrence Kupferman	Professor of Painting
Ella Munsterberg	Assistant Professor of Art History
Otis Philbrick	Professor of Painting
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John Grepp	Professor of Art Education; B.A., John Herron School of Art; M.A., State University of Iowa
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Ronald Legg	Instructor of Sculpture; B.F.A., University of Nebraska, M.F.A., Rhode Island School of Design
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Jonathan Lipsky	Instructor of Theatre Events; B.F.A., Oberlin College; M.F.A., University of Iowa
Gavin MacHutchin	Instructor in Special Studies; B.A., Eastern Washington State College
Susan MacMillan	Instructor in Art History; B.A., Smith College; M.A., New York University Institute of Fine Arts
Leslie MacWeeney	Visiting Lecturer in Art Education; L'ecole des Beaux Arts, National College of Art, Dublin
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Robert P. Moore, Jr.	Assistant Professor of Painting; B.F.A., University of the South; M.F.A., Tyler School of Art
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Dean Nimmer	Assistant Professor of Visual Fundamentals; B.F.A., M.F.A., University of Wisconsin
Thomas O'Hara	Professor of Illustration; B.F.A., Rhode Island School of Design
Robert A. O'Leary	Instructor in Special Studies; B.S., Georgetown University; M.A.T., University of Massachusetts
Marilyn Pappas	Assistant Professor of Art Education and Crafts; B.S.Ed., Massachusetts College of Art; M.Ed., Pennsylvania State University
David Pariser	Instructor of Art Education; B.A., Reed College; M.S.Ed., Southern Illinois University
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Ben Ryterband	Instructor of Crafts; B.A., Antioch College; M.F.A., Rhode Island School of Design
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Lesley Shearer	Instructor of Fashion Design; B.S., Cornell University; M.A.E., Rhode Island School of Design
Lorraine Sheehan	Instructor in Art History; B.A., Boston University; M.A., Tufts University
Jean A. Shohan	Assistant Professor of Fashion Design; B.F.A., Massachusetts College of Art; M.Ed., Tufts University
Dorothy Simpson	Associate Professor of Art Education; A.B., Alabama College; M.A., University of Alabama; D.Ed., Pennsylvania State University
William E. Sydlowski	Instructor of Industrial Design; B.F.A., Rhode Island School of Design
Norman Toynton	Associate Professor of Painting and Sculpture; Intermediate Certificate in Art, Hornsey College of Art; National Diploma in Design (N.D.D.), Royal College of Art, London
David Vogt	Instructor of Filmmaking; B.A., Colby College
John Wescott	Instructor of Crafts; B.S.Ed., University of Georgia; M.F.A., Tyler School of Art
Elaine Wong	Instructor in Art Education; A.B., B.F.A., Yale University, M.S.Ed., University of Pennsylvania
LIBRARY	
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Academic Affairs

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Organization of Programs

Included in the five major education programs of the College of Art, which have been recently organized from a Divisional into a Departmental structure, are the Departments of Fine Arts, Design, Art Education, Critical Studies, and Media and Performing Arts.

Sub groupings with common curricula and similar purposes within these departments include the following Areas:

Fine Arts Department
- Painting Area
- Printmaking Area
- Sculpture Area
- Crafts Area

Design Department
- Basic Studies
- Environmental
  - Architecture Design
  - Fashion Design
  - Industrial Design
- Communications Design
  - Graphic Design
  - Illustration Design

Critical Studies Department
- Art History
- Literature & Film Criticism
- Special Studies

Media & Performing Arts Department
- Media
- Performing Arts
- Core

Degree Programs

The accelerated demand for admissions to the College from outside and inside the state can be attributed to the educational planning and quality of the curriculum of the College and is reflective of the teaching competencies of a talented and diverse faculty.

The Bachelor of Fine Arts degree is awarded to undergraduates of the five departments of the College, (including Art Education and Art History). An undergraduate degree in Art History (B.F.A.) was recently approved by the appropriate accrediting agencies and will be initiated in the Fall of 1975-76. It is the first degree offered by the Critical Studies Department in the one hundred year history of the College. The degree includes, as a unique feature, an equal distribution and balance of studio and academic credits.

Two graduate degrees are offered by the College and a third is in the planning proposal stage. The Master of Science degree in Art Education has been functioning for the past four years, while the Master of Fine Arts degree was initiated in academic year 1974-75. Both graduate programs are delimited to small, carefully selected graduate student enrollments. A Masters of Design degree is currently in the planning proposal state and is intended to be implemented in academic year 1976–77.

Evaluation Modes

The reorganization of the programs as well as the addition of new degrees allows for a maximum usage of the diverse talents of a full time equivalent teaching faculty of 64, (which numbers to a 96 head count faculty.) Full time and most of the part time faculty meet the students for advising purposes on a weekly calendared schedule.

An addition to the new structural arrangement of the learning programs is the implementation of an achievement level evaluation model by the three studio departments of the College. Student portfolios are reviewed by faculty and outside specialists on pre-announced days. A full week in the academic calendar is reserved at the end of each semester for the jury review process for each student in the Junior and Senior year of their major degree programs. Freshmen and Sophomores, however, will continue to be evaluated with Honors(H), Pass(P), No Credit (NC) evaluation system. Essentially, this dual evaluation process separates degree programs into lower and upper division studies.

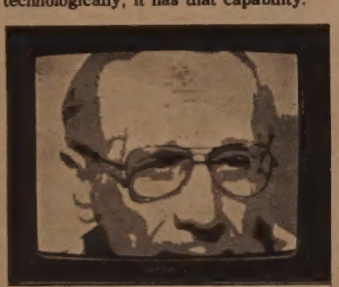
The evaluation system for students has progressed from an orthodox alphabetical model, (A,B,C,D,F) to a model more suitable for studies in the visual arts, (H,P,NC): One that allows for an environment supportive of innovative thinking and performance and disallows for the "failure" notation and experience. Subsequently, and recently, the studio departments felt a deep need to match programs with professional realities and have opted for an achievement level review model, one in which the student is invited to participate in the evaluation process in company with his departmental faculty and outside specialists. The faculty and specialists make important contributions through this interactional process to the students, and to each other.

Although the College still uses terms such as Sophomore and Junior students, it is becoming more difficult to use these class descriptions. More appropriately and accurately students are being referred to as lower and upper division students. This change is due to the highly differentiated schedules for students (up to 800 different schedule variations each semester) and to a significant increase in transfer students who enter our major degree programs at different levels of maturity and program development. This broad differentiation in schedules has led to a more frequent use of the term "special student" so as to describe a developmental level other than the traditional class levels. A few select students are admitted into an open major category, with the approval of the Dean of Academic Affairs.

Education Resources

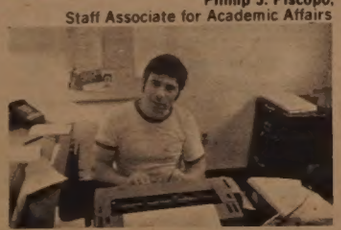
In addition to the recently acquired leased space in two different buildings, the College has received, over the past five years, a substantial budget appropriation for equipment resources.

As a consequence, the media and equipment added to the studio and academic areas is technologically advanced and supportive of new program development. For example, the television Resource Center houses an advanced color synthesizer and has the capacity to produce black and white as well as color images on video tape. The Center is used essentially for learning purposes, and is not a production facility, although technologically, it has that capability.



John W. Cataldo,
Dean of Academic Affairs

Phillip J. Piscopo,
Staff Associate for Academic Affairs



Affiliations & Exchanges

In addition to the curricula offerings, each department of the College interacts in a programatic manner with professional, social, cultural and educational organizations and agencies. Affiliations and exchanges of faculty and equipment resources are numerous, although, the most important resource may be those practica and community service programs which maintain a matching collaboration and exchange of resources between Departments and outside institutions.

The College has affiliations and program exchanges with Roxbury Community College, Boston State College, Elma Lewis School of Fine Arts, the Boston Opera Company, the Open Door Theater, the Massachusetts Institute of Technology, Wentworth Institute and College, the Ruskin School of Drawing and of Fine Art at Oxford University, Mass. Maritime Academy, the School of the Museum of Fine Arts. Affiliations with educational medical and cultural resources are numerous and include most of all the Boston hospitals, health centers and societies and guidance centers.

Cooperative programs are maintained with the major regional fine arts and ethnic museums, arts centers, public schools and vocational technical schools. Community services involve church galleries, libraries, temples, redevelopment agencies in Greater Boston and some as distant as Appalachia.

With representative sampling of the use and exchange of learning resources, the College is maintaining a growing program of visiting artists from this country and abroad, while continuing its overseas study program development.

The College of Art continues its commitment to serve the people and institutions of Massachusetts by offering a broad and diverse program of community services. The listing that follows, although abbreviated, is typical and representative of the continual commitment being made to our state wide communities, institutions and professional constituencies.

Fine Arts Department

The Graphics Workshop (Production Silk Screen Printing)
Printmaking (Portfolio Productions & Master-Apprenticeship Programs)
Affiliated programs with the Museum of Fine Arts School, Brockton Museum of Art, Community Church Gallery, John F. Kennedy Library.
Hoosuck Community Project

Art Education Department

Saturday High School Art Classes for talented regional high school students.
Student teaching practica in the Boston Public Schools at all instructional levels.
Special exchange programs with Wheelock College, Davis School of Newton.
Special projects with the Children's Hospital Medical Center, Urban Arts Project.
State College System's "Project Collaborative," AY 74-75.

Media & Performing Arts Department

Special programs in cooperation with the New England Opera Company, City Dance Theatre, Center Screening Film Society, Gross National Productions, Brookline Arts Center.
A film program is offered annually to college students and the Boston community.

Design Department

Design Research Unit serves a wide variety of social and professional agencies including the American Cancer Society, Beth Israel Hospital, Educational Development Center, Heart Fund, Boston Youth Motivation, Museum of Afro-American History, Judge Baker Guidance Center, Mayor's Office of Cultural Affairs, Whittier Street Neighborhood Health Center.

Critical Studies Department

Maintains an active program of visits to cultural and educational centers within the State, other states and Europe. Student projects were affiliated with the Boston Redevelopment Authority, Appalachia Programs and Overseas Study projects in Europe.

Summary

The reorganization and restructuring of major programs of the curriculum of the College, the development of new degrees and new evaluation modes and procedures, a two semester calendar and departmental reorganization for vital leadership interactions between all sectors of the College community is a continuing and necessary process for preparing the College for program extensions and expanded services to a larger community in the arts while maintaining an essential uniqueness and efficiency in the use of College resources.

The strong recent emphasis on reorganization by the College has been deliberately conceived and advanced through shared leadership initiatives, primarily as an effort to provide the College with the necessary approved curriculum model, modules and systems for growth into extended definitions of learning programs and experiences in the arts. Recent developments are essentially based on a decision to reorder the curricula of the College into a simple schema, one that allows a student maximum opportunity for admissions to the challenging courses and programs of the College, and provides the most direct matching of programs to the demanding outside realities of the art and professional world.

Registrar's Office

Steven D. Stavros,
Registrar

This is the office responsible for the coordination, and implementation of the Academic Programs and policies of the College, and is responsible to the Dean of Academic Affairs. All student academic matters may be referred to the Registrar. Services provided include the following two major areas:

Registration: Registration for the Fall term takes place in September, and in December for the Spring term. At registration, students are automatically registered for their major courses, and only add their electives.

Pre-Registration: Pre-Registration takes place in February of each year. All current students are required to file their prospective major and elective choices for the subsequent academic year. The purpose of pre-registration is to enable the College to plan the academic offerings for the following year.

In addition to these two areas students should refer to the Registrar for the following: academic appeals, academic counselling, academic deficiency, academic dismissal, certification of enrollment, change of major, course scheduling for special needs, clarification of evaluation, drop / add, extended absences, foreign student matters, graduation requirements, incomplete make ups, independent and directed study, leave of absence, mid semester warnings, re-admission, Social Security educational benefits, summer courses at other institutions, transfer credits, veteran's matters, withdrawal from the College.

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massachusetts
college of art
Bulletin 5

Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

Admissions

All students at the Massachusetts College of Art, other than those in Continuing Education, are full-time degree candidates.

Entrance for freshmen and transfer--freshmen is offered in September only. Upper-level transfer students are admitted in January as well as September. Freshmen students are those students who apply without college credit. Transfer freshmen are those applicants who may have 3-90 hours of academic credit, but have less than 12 hours of studio credit. Transfer students have 13 or more hours of studio credit achieved at a three year certificate school, community college, junior college, or a four year degree college.

The Admissions office also coordinates admissions materials, sends out applications and creates folders for applicants to the College's graduate degree programs in Art Education and Fine Arts. Final recommendations for admission of graduate applicants are made by the particular graduate program directors. For undergraduates, all supporting material other than the application must be sent directly to the Admissions Office. The acceptance decisions are made by the Director of Admissions pursuant to policy established by the College's Admissions Committee.

For freshmen applicants, admission is based on evaluation of 1) portfolio of the applicant's art work, since the portfolio is of primary importance, 2) the secondary--school record 3) (CEEB) Scholastic Aptitude Test reports, and 4) the Student's Descriptive Questionnaire data (CEEB). Freshmen and Transfer-Freshmen requirements: 1) Application should be filed no later than March 1st using the State College System's central application form which should not be sent directly to the Massachusetts College of Art, but (in the furnished application envelope) to the State College computer network. The College will receive the admissions information from the central system. 2) High School transcripts, including evaluations from the first term of the senior year. If the applicant has a G.E.D. Diploma, the testing results by which he or she received that diploma should be sent to the college. All transcripts must be official and not student copies. 3) The Art Portfolio should consist of 15-30 works in slide form. We cannot accept original work. Your portfolio presentation should include examples of art work that demonstrate strength in the control of media, and particularly in the areas of drawing, color and design. Originality is of primary importance. Your slides should show depth in at least one area of art (e.g., 8 or 9 slides of painting), and a breadth of examples of work in 2 or 3 other areas such as drawings, ceramics, etc. The College is seeking out applicants whose attitudes and activities indicate commitment, involvement, and achievement in the creative process. Slides should be inserted in one or two plastic slide sleeves and mailed, along with all other material, by the March 1st application deadline. Slides will not be returned unless accompanied by a pre-addressed stamped envelope. If you are applying or intend to apply to another school, have more than one copy of your slides made. It may be 3 or 4 months before you receive an admissions decision from us. If you are entering original work in a competition, take a slide of it ahead of time, so that it can be represented in your portfolio when you apply to schools. 4) College Board's Student Descriptive Questionnaire. 5) College Board's SAT (Scholastic Aptitude Test). All tests should be completed by the January preceding the time you are applying for entrance. Tests should be sent directly to the College from Educational Testing Service. Princeton, New Jersey 03540. 6) Transfer-Freshmen applicants should also have a current official college transcript sent. 7) Autobiographical sketch. All applicants must submit an autobiographical sketch outlining their interests, experiences and goals. 8) Applicants must submit and complete the admissions questionnaire that will be sent them, along with the application or upon receipt of the application card.

Transfer Applicants: 1) You are not considered a transfer student unless you have 13 or more semester hours of studio credit. Evaluation of all your work, academic and studio, will be made by the Registrar after the applicant has been accepted and other entrance requirements have been completed. 2) Applications must be filed with the State College Computer Network no later than December 1st for February admission, and April 1st for September admission. All supporting material should be sent directly to the Massachusetts College of Art by the application deadline dates. 3) Art Portfolio - The portfolio should not be broad, unless you are interested in Art Education, or Art History. The portfolio should be directed to your planned field of study (i.e. sculpture, photography, film-making, painting, graphic design, crafts, etc.) Other information should be gathered from the freshmen portfolio section. 4) Official transcripts of all previous college work thus far completed should be provided, along with a list of the courses currently being studied and the credit hour equivalents. 5) The high school transcript and SAT's are required of all students who have not finished two full years of college work. 6) Letters of recommendation are often helpful in making a decision, but not required. 7) An autobiographical sketch must be submitted. See Freshman requirements. 8) The Admissions Questionnaire must be submitted also.

F. Nicholas Lammerman,
Director of Admissions

Freshmen or transfer applicants whose native language is not English must take the "Test of English as a Foreign Language" (TOEFL), unless they have gone to an American high school abroad and graduated, or successfully completed a year at an accredited American college.

Personal interviews are not required. It is recommended, though, that most candidates come to the admissions office, pick up a map and tour the campus. The purpose is to help you find out if the College is right for you, and if you are matched with the College's programs.

As a rather unique public college, Massachusetts College of Art often experiences severe application pressure, especially on the transfer level where we have fewer openings. We urge all applicants to protect themselves by applying to several other schools.

When you apply, we will receive a copy of the information that you send to the Central State College Computer Network. With that information we will create a folder for you and merge other information you send to us with your file (transcripts, portfolio, autobiographical sketch, admissions questionnaire etc.) If you are a freshman your portfolio will be evaluated by two to three members of our faculty. If they grade your portfolio as acceptable, and you are in the upper one--third of your high school class with median 400 SAT's you will automatically be accepted. If you are not in that category, we may have to wait until we have finished evaluating most applicants before we can make a decision on your application. We annually accept about 1 out of 3 freshman applicants.

If you are a transfer student your portfolio will be evaluated by the Chairperson and / or designee of the department to which you have applied. Openings are determined by attrition in a particular field and by institutional growth. Some areas are extremely competitive and may have as many as 15 applicants per opening, other areas may have only 2 or 3 applicants per opening. Unfortunately, we have to turn away many good students, so it is best that you understand the competitive situation from the start. Good luck to all of you!

Our small number of openings and the portfolio evaluation process itself act in inhibiting ways so as to slow down the selection process. Although we try to let all applicants know as soon as possible whether or not they will be accepted, this is often impossible to achieve before early June. Please be patient.

Admission Policy

Personal interviews are not required of candidates as part of the usual admissions procedure, since it is physically impossible for the Admissions Officer to interview some 1500 applicants each year in addition to his other duties. Most questions concerning the College admission requirements or academic programs can be answered by referring to the College catalog or by telephoning the Admissions Office.

Stanley E. Thomas,
Director of Fiscal Affairs

Tuition and Other Fees+

	Resident	Out-of-State
Tuition	$300.00	$600.00
Student government dues	30.00	30.00
Library fees	10.00	10.00
Lab fees	60.00	60.00
Accident Insurance	10.00	10.00
Breakage / Placement fee	5.00	5.00
TOTAL	$415.00	$715.00

+Tuition and fees are subject to change

Optional: Optional medical insurance offers many out-patient services that are vital to students without other proper medical coverage. It provides $10.00 towards a doctor's office visit, $50.00 or more (depending on the situation) in emergency room, x-ray and laboratory services per illness.

This, plus in-hospital coverage almost comparable to Blue Cross, is an adequate, low-cost policy. The student is covered twenty-four hours, in any location for the total year. This insurance pays in addition to any other medical insurance the student may have, if insurance is already available to the student.

The cost of this program per year is as follows:

Student	$25.00
Student and spouse	$63.00
Student, spouse and dependent children	$95.00

Exhibitions

The exhibition galleries of the college function as mirrors reflecting the community to itself; they are also windows through which the public can view the activities within, and through which the students can have an outlook on provocative explorations of art movements and issues.

Exhibitions are presented continuously during the school year at the galleries on the first floor of the Longwood Building and the second floor of the Overland Building. Usually of two weeks duration, they are group or solo shows and exhibit the work of students, faculty and artists from outside of the college community. Suggestions and requests for exhibitions are welcomed by the Exhibition Committee. The Exhibitions Office also presents exhibitions by students and faculty at other gallery spaces. During the month of February, 1976, there will be a Massachusetts College of Art exhibition at Boston City Hall.

Programs

Programs which are coordinated by the Office include: visiting artists, poets, musicians; slide and film programs; symposia; Bicentennial projects in collaboration with Boston 200; and community programs.

Virginia Gunter
Director, Exhibition and Programs

Library

The Library Resource Center is located on the top two floors of the Longwood Avenue Building. The Library's collections are devoted mainly to art and contain, in addition to books and periodicals, collections of slides, films, video-tapes, records, audio-tapes, prints, picture file, microfilm and 8 mm film loops. The Library has over 50,000 volumes, and receives 325 periodicals as well as five daily newspapers. The slide collection has 60,000 2" x 2" slides, most of which are colored. The film collection consists of 180 films devoted to film history, art education, art, and interviews with famous artists. The Library has machines which you may utilize in using the audio-visual collection. In addition to these machines which do not circulate, we have cassette tape recorders that circulate along with our cassette collection.

The open shelf arrangement allows for the opportunity to select your own materials and invites browsing in other subject fields. The professional library faculty will provide instruction in the use of the collection by giving orientation lectures and otherwise assisting in specific information retrieval for research purposes.

Ben Hopkins. Suzanne Smith,
Librarians

Special services in the library include a Xerox machine as well as typewriters that may be used when they are not in use by the Library staff.

As the library is a valuable resource for achieving educational objectives, we feel that the college community should actively be involved in the selection of materials and invite suggestions for additions to the collection. Under the system of college governance presently in use, a library committee made up of students, administrators and faculty aids the Head Librarian in the formation of policies governing the operation of the Library.

Student Services

Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

Dean of Students

The Dean of Students is available to assist all students in their dealings with the college, the community and their personal lives. The kinds of questions that are commonly discussed include leaves of absence, and withdrawal; personal, financial, or family problems; police matters; health problems; community problems; residency requirements; drinking permission; student grievances; participation in college governance and procedures; student activities and fees; alumni matters; letters of recommendation; and so on.

Students are also urged to avail themselves of the specialized services offered by the Office of Student Services, which are described in the following paragraphs.

For further information see David McGavern, Dean of Students, FULLERTON BUILDING, Room 302-G,

David O. McGavern,
Dean of Students

Placement and Career Counseling

Placement services at the College are available to all students and alumni. It is the function of the Placement Office to provide support, from the freshman year on, in the area of career planning and placement in jobs, full-time and part-time, and also in the area of experimental education, ie., co-operative field experience and internships. Up-to-date job openings are posted daily on the bulletin board for part-time, full-time and free lance positions.

An extensive file is available listing all grants-in-aid to artists. In addition, a reference library is available and includes design publications, occupational guidance and reference materials, up-to-date graduate and undergraduate school catalogues from throughout North and South America, Europe, Asia and Africa.

Tutorial Services

Free tutorial services are available for all students at the College. The services cover individual assistance with problems arising out of the student's Critical Studies (Social Science and Humanities) courses. The various aspects of reading and term-paper writing are therefore the most frequent areas in which assistance is provided. The individualized tutoring format is sometimes supplemented with group workshops. Inevitably, tutorial services also embody a significant amount of counseling functions. Tutors are scheduled to cover all working days of the week, so that students can fit into a tutoring schedule convenient to their needs. See Mildred Curl, Coordinator, Tutorial Services Office, Room 302-A, FULLERTON BUILDING.

Mildred Curl,
Coordinator of Tutorial Services

Margaret Johnson,
Director of Placement

In the area of Career Counseling, the office conducts:

a. Seminars with professional designers and artists,
b. Surveys with regard to present and projected job market opportunities,
c. Evaluations and assistance in the preparation of resumes & portfolios.

The Placement Director is available to prepare the student for career placement and to look at opportunities in terms of values, goals, abilities and limitations. Students are made aware of these opportunities. They are helped to assess their preferences and potentials and to decide on the curriculum content that is most suitable for their interests.

See Margaret Johnson, Director of Placement and Career Counseling, in Room 302-B, FULLERTON BUILDING

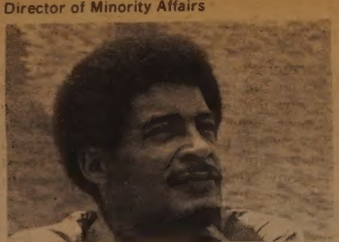
Financial Aid

Financial assistance is available to those eligible under federal guidelines. The College participates in the following programs: Basic Educational Opportunity Grant, Supplemental Education Opportunity Grant, College Work Study and National Direct Student Loan. In order to determine eligibility, students must have either the Parents Confidential Statement (PCS), or the Student Financial Statement (SFS) filed with the College Scholarship Service by May 1st. All students who have not attended a college, university, post-high school, vocational or technical school prior to April 1, 1973 must also submit an application for the Federal Basic Educational Opportunity Grant Program.

Applications for aid must be filed on a yearly basis. They are available in the Financial Aid Office during the second semester and must be completed by May 1st. For further information or assistance, contact Jim Larkin, Director of Financial Aid, in Room 302-D, FULLERTON BUILDING, M.C.A.

James Larkin,
Director of Financial Aid

Richard Stanton,
Director of Minority Affairs



Minority Affairs

The Office of Minority Affairs is located in Room 302-F of the FULLERTON BUILDING. Services are provided from appropriations of the Alternatives for Individual Development (AID) program, including individual counseling and consultation to student organizations, the Saturday Preparatory Program, Tutorial Services and other programs prepared annually to meet the needs of students.

The services are available to all students of the College, and specifically for those of an ethnic minority background.

Psychological Counseling

A psychological counselor is available to all students without charge. Students can consult with the counselor on a variety of matters including personal problems, emotional distress, and academic or work difficulties. The counselor can help the student to evaluate his or her need for on-going professional help. Short term individual or group services are provided at the College. Students seeking more extensive psychotherapy will also be seen, or when appropriate, assisted in referral to qualified community resources.

All interviews are strictly confidential; no information will be released without the student's approval and written consent.

Appointments may be scheduled through Ms. Sheila Shaffer, 731-2340 ext. 61, or directly with:
Ms. Amy Lichtblau M.S. ACSW FULLERTON BUILDING, Room 302-C

Amy Lichtblau,
Psychological Counselor

Shirley McCutcheon,
School Nurse

Health Services

A registered nurse is on duty Monday through Friday from 9:00 a.m. - 3:30 p.m. at the LONGWOOD BUILDING. The office is located across from the student mailboxes. First Aid, health counseling, community health service referrals, health insurance and health claim forms are administered through this office.

Throughout the year, a series of health films are scheduled approximately every month on timely health problems.

The nurse will be at the Overland Health Unit (2nd floor next to the maintenance office) at least once weekly on Thursday afternoons between the hours of 1:30 and 4:00 p.m. See Shirley McCutcheon, R.N.

The FULLERTON BUILDING has two well equipped first aid kits available under the supervision of Ron Hayes and Bernard Jalbert.

Art School Associates, Inc.

Art School Associates, Inc. (the school store) is maintained for the convenience of students in purchasing books, art materials, and photo supplies at reasonable prices. Profits from sales are returned to students through scholarships and purchase of equipment beneficial to the student body.

STORE HOURS

Mon. through Fri.	8:30 A.M. to 4:30 P.M.
Tues. and Thurs.	6:00 P.M. to 8:00 p.m.

Board of Directors

Chairman	Mr. Thomas M. Burke
Treasurer	Mr. Ronald Hayes
Secretary	Mr. Thomas C. O'Hara
Dean of Administration	Dr. Morton Godine
Faculty and Alumni	Mr. Arthur Corsini Mr. James Kenney
School Store Manager	Mr. John Azevedo

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College Organizations

ALUMNI ASSOCIATION

The purposes of the Alumni Association are:

1. To strengthen ties between the College, its graduates and former students;

2. To promote alumni interests and support our Alma Mater;

3. To assist students, whenever possible;

4. To further the friendship and professional interest of its members.

President: Rita Ritterbush

BLACK ARTISTS' UNION

The Black Artists' Union is located on the 3rd floor of the Fullerton Building.

This Union, in existence just over three and one half years, is based on the awareness that unity, creativity, and understanding are three pre-requisites to establishing a direction toward art and community development.

Our purpose is:

'To focus attention and reform in the areas of curriculum and college policies, official and unofficial, where they touch the lives of black people; to support and strengthen the black student in the fulfillment of self and the destiny of black people as a nation, moving in support and defense of ourselves; in essence, black self-determination, quality education, and work."

'But some day somebody'll stand up and talk about me and write about me - Black and beautiful - and sing about me and put on plays about me!'

- Langston Hughes

Through the visual arts the BAU makes that someday a today and yes, that somebody ourselves.

The beauty of Blackness is growing every day within the souls of those living the Black Experience."

DESIGN RESEARCH UNIT

Can a Design student be a professional? The Design Research Unit of MCA has set out to prove that the answer to this question is yes. Duplicating the operations of a professional studio, the students who comprise the DRU handle design work originating from non-profit organizations and institutions. In addition to valuable experience, these students gain payment for their work through the Design Research Unit's own non-profit fee structure.

President: Craig Barnard, Fullerton Building

FACULTY FEDERATION

The Faculty Federation, Local 2057 of the American Federation of Teachers, AFL-CIO is the official unit for bargaining with the Board of Trustees on matters of College governance and faculty welfare and working conditions. Under the present agreement with the Board of Trustees, (signed June 14, 1973) students have equal representation and an equal voice and vote along with faculty members on the All-College Council and on all committees of the Council, which have responsibility and opportunity to make policy recommendations concerning College governance.

For further information regarding student participation please contact the Student Government Association or the Dean of Students.

GRAPHIC WORKSHOP

The Graphic Workshop is operated by faculty and students of this College and is located at 76 Batterymarch Street, Boston.

It can be used by the students as a workshop or may be contacted to do commercial work for a modest fee. College credits are granted for study and work at the Workshop. Operated by Professor Robert Moore. Telephone: 542-4110.

MCA PHOTOGRAPHY PORTFOLIO ASSOCIATION

A committee of students, chosen by students, was established to prepare a limited edition of works in photographic media which is now complete and available for purchase. Contact Bill Chapman, Chairman of the Association or Chuck Matter, Technician, at the Photography Department, Longwood Building, M.C.A.

NATIONAL ART EDUCATION ASSOCIATION

The organization has as its faculty advisor Diana Korzenik, Chairperson of the Art Education Department. Most of its membership is made up of students from that Department; however, any member of the College may join. The group assists students to maintain their identity in the art and professional world while acting as an open forum for discussion of new issues, ideas and trends in art and education.

PERFORMING ARTS COMMITTEE

A committee of three members of the Studio for Inter-related Media (SIM) is responsible for the annual allocation of the theatre budget, and for evaluating requests for use of theatre equipment and auditorium time. Inquiries for reserved equipment or space should be made well in advance.

SCULPTURE AND CRAFTS ASSOCIATION

This organization is designed to help sculpture and crafts students in organizing activities such as lectures by visiting artists, workshops, shows and exhibitions. Membership is open to any student enrolled in a crafts or sculpture course. In the fall, posters will announce the time and place of meetings to organize activities for the coming year.

WOMEN'S GROUP, INC

An association of women consisting of faculty, students and administrators, the Women's Group is concerned with issues pertinent to women today. The particular interests are: women as members of the College community; as artists; and as members of the larger society. Contact Virginia Gunter, Room B-3, Longwood Building, M.C.A.

STUDENT GOVERNMENT ASSOCIATION

Students have the right and responsibility of self-governance as well as participating in all-college governance with faculty and administrators.

Elections are to be held in September for the following offices: President, Vice-President, Treasurer and Secretary.

See Claudia Sanford, outgoing President of SGA, for further information. Fullerton Building.

Housing

Since Massachusetts College of Art has no resident dormitories, housing arrangements are the responsibility of the students and/or his/her parents. Following are some suggested possibilities:

COMMERCIAL DORMITORIES

Alex Company, Inc. Windsor House - women & men
267 Commonwealth Avenue, Boston
617-266-1366
$1,650-1,950 (depending on number occupancy)
2 meals/6 days per week

Bay Ridge Residence - women
395 Commonwealth Avenue, Boston
617-266-3371
$1,935 single; 1,755 double - 2 meals/seven days per week

Garden Hall Dormitories - women
163 Marlborough Street, Boston
617-267-0079
$1,540 per year - 2 meals per day/seven days per week

COLLEGE DORMITORIES

++Simmons College - women
300 The Fenway, Boston
617-738-2000
$1,706 per year - 3 meals per day/seven days per week

Grahm Junior College - women & men
632 Beacon Street, Boston
617-536-2050
$1,920 per year - 2 meals per day

++Wheelock College - women
200 The Riverway, Boston
617-734-5200
$1,450 per year - 3 meals per day/seven days per week
++Rated excellent by students

MATCHING ROOMMATES SERVICES

Matching Roommates, Inc.
617-734-6469
251 Harvard Street, Brookline
Fee: $15 for lists of people seeking roommates

APARTMENTS, ROOMING HOUSES, ETC.

Apartments are increasingly expensive and scarce. There are a few "live-in" situations (room and board in exchange for work or child care). Also rooms for rent in private homes are available. For listings, consult the BOSTON GLOBE, PHOENIX or REAL PAPER under APARTMENTS TO SHARE.

Scholarships

The Committee on Scholarships and Grants-in-Aid to Individuals makes annual awards based on recommendations from Department Chairpersons and approved by the Dean of Academic Affairs.

DAVID BERGER MEMORIAL FUND

Stipulation: to be awarded to a painting student who reflects the character and ideals of David Berger.

MARGUERITE GUILFOYLE FUND
Stipulation: " . . . to be awarded to aid deserving student(s)."

FACULTY MEMORIAL FUND OF ALUMNI ASSOCIATION
Stipulation: to be awarded to outstanding seniors in memory of past faculty members.

ART SCHOOL ASSOCIATES SCHOLARSHIP
Stipulation: ". . . to be awarded on merit, not restricted to level, and recipient informed of source of money."

MCA PARKING TICKET FUND
Stipulation: " . . . all fines and penalties . . . shall be (deposited) . . . in the scholarship trust of each college for scholarship purposes."

HENRY OSSAWA TANNER AWARD
Stipulation: "to a member of an ethnic minority in the Senior Class for outstanding academic achievement."

LEO ZOLLI FUND
Stipulation: " . . . shall be presented to a senior for outstanding work in the department of Design. The faculty of the Design Department shall act as a committee to choose recipient. The chairman of the committee shall be the head of the Design Department."

CLASS OF 1917 SCHOLARSHIP FUND IN MEMORY OF VIOLA FINES DUBE
Stipulation: to be awarded to a worthy junior . . . recommended by department heads, final choice by Scholarship Committee.

CLASS OF 1941
Stipulation: to be awarded to a ranking student in the Senior Class, preferably on the Dean's List.

MCA ART SCHOLARSHIP FUND
Stipulation: to be awarded for outstanding academic and studio performance as recommended by Department Heads, approved by Division Heads. Not restricted to any academic year.

RACHAEL WHITTIER MEMORIAL FUND
Stipulation: to be awarded to a student graduating from Teacher Education Department who "exemplifies the ideals, qualities and spirit of a great teacher."

ALBERT H. MUNSELL FUND
Stipulations: " . . . income to be used to aid needy students." (Nominees for this scholarship must satisfy criteria for need developed by the Scholarship Committee.)

MERCY A. BAILEY FUND
Stipulation: " . . . to be used in aid of indigent and deserving students in Massachusetts College of Art."

REBECCA R. JOSLIN FUND
Stipulation: "to be loaned to students and paid back at 6 per cent. Restricted to natives of Massachusetts and/or residents thereof, preferably men or boys." (Not for either sex who uses tobacco in any form or smokes any substance whatever.)

FRANCES E. THOMPSON AWARD
Stipulation: "to a member of an ethnic minority in the Senior Class for outstanding leadership and community service."

ANNE E. BLAKE FUND
Stipulation: to be awarded to a sophomore or junior student who exhibits: " . . . high scholarship, exceptional talent and progress, personality and influence in the school, spirit, professional promise and cooperation."

ANNIE L. COX FUND
Stipulation: to be awarded to a " . . . student . . . who shows some ability in some line of work, preferably a student of Italian parentage."

ROBERT C. BILLINGS FUND
Stipulation: " . . . to be used for needy deserving students."

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College facilities, services and policies

Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

Onslow Bacote,
Superintendent of Buildings and Grounds

Paul Fallon, Jack O'Connell,
Security

Allan Barnett,
Supervisor of Technicians

Mailboxes

Every full-time student at the College has a mailbox located on the 3rd (C) floor of **Longwood Building.**

I.D. Cards

Student I.D. cards are issued by the Audio-Visual Center, **Longwood Building,** Room A-18 and should be carried at all times. Loss should be reported to the Audio-Visual Center. Replacement of I.D. cards costs $1.00.

Lockers

Lockers are located in corridors, and because the number is limited they are available on a first come-first served basis.

Students use their own locks and claim their own lockers.

Loss or Damages

The College assumes no responsibility for any loss or damage to the property of the students. The Lost & Found Department is located in the Security Office on "A" floor near the parking lot of the **Longwood Building.**

Fire Drills / Civil Defense

Students should become familiar with information concerning fire drill and civil defense signals which is posted in each room.

Telephone Calls

Pay phones are located on B floor North, and C and A floors South of the **Longwood Building.** Messages incoming through the College switchboard will be taken for individual students in emergencies only. Students are not to use office phones.

Security

The College security policeman provides three major services:

First, to protect the students, faculty and administrative personnel against hazards on College property; second, to protect College facilities and property against fire, theft and vandalism; and third, to control the parking area.

Security is really everyone's business. Our security personnel is limited, and if each of you would strive to develop a security awareness our security problems would be greatly reduced.

Maintenance

The cooperation of every student is requested in the maintenance of the building and grounds. Students are asked to dispose of discarded material in proper receptacles placed throughout the building.

Students are urged to maintain facilities and equipment of the College with care.

Visitors

Visitors are welcome at all times to view exhibitions of the College. Those seeking meetings with administrative officers or faculty members should arrange appointments, by writing or calling. Visitors to classrooms shall gain prior permission of the Dean of Academic Affairs or the Dean of Students, and faculty members involved.

Smoking

Because of state safety regulations, smoking can be permitted only in student lounges, offices, and with permission from the instructor, in classes.

Smoking is prohibited in the studios, the auditorium and corridor areas of the building.

Space Reservations

Any member of the Mass Art Community wishing to reserve space for a meeting or some other event must do so, well in advance, as follows:

Auditorium-Harris Barron
Galleries-Virginia Gunter, Director of Exhibitions
Classrooms-Steven Stavros, Registrar

No changes in reservations will be implemented without prior approval of the office to whom the request was made.

Rules for Determination of Domicile

1 Domicile is not acquired by mere physical presence in Massachusetts while the person is carrying on a course of study at the College or while the person is engaged in employment for a specified term unless Massachusetts is otherwise the domicile of the person.

2 Domicile at birth may be changed thereafter, by action of the parent in the case of an unemancipated person or by action of the person himself in the case of an emancipated person.

3 A person claiming Massachusetts as his domicile shall furnish evidence to support such claim. The burden of proof in all cases is upon the person making the claim. The following shall be of probative value, although not necessarily conclusive, in support of a claim of domicile within Massachusetts:

a Birth certificate,

b Motor vehicle registration and / or operator's license,

c Voting or registration for voting,

d Certified copies of Federal and State Income Tax Returns,

e Property ownership,

f Continuous physical presence in Massachusetts during periods when not enrolled as a student,

g Permanent employment in a position not normally filled by a student,

h Reliance on Massachusetts sources for financial support,

i Former domicile in Massachusetts and maintenance of significant connections therein while absent,

j Domicile of parents within Massachusetts.

4 A person seeking a change in classification who has maintained a residence in Massachusetts for a period of not less than one continuous calendar year next preceding the beginning date of the academic period for which he registers and has established a domicile in Massachusetts shall be eligible for classification as a Massachusetts student for tuition purposes for such academic period.

5 For further information contact David McGavern, Dean of Students at the **Fullerton Building.**

Confidentiality of Student Records

Prepared for the STUDENT AFFAIRS COMMITTEE and the COLLEGE COUNCIL, 7 December 1973

I STATEMENT OF PURPOSE

The Massachusetts College of Art recognizes that adult citizens, on becoming student members of the College community, in no way lose their right to privacy and privileged communication. Since the student is placed under intensive scrutiny, with particular reference to his performance capabilities for a period of four years, it behooves the College to pay close attention to the manner in which it documents and conveys information about that student.

II SOURCES OF INFORMATION

The offices which have access to confidential information are the following:
1 The Dean of Students' Office
a Financial Aid
b Placement
c College Nurse
d Psychological Counselor
2 The Dean of Academic Affairs' Office
a Admissions
b Registrar
3 The Dean of Administration

a Bursar
b Director of Fiscal Affairs

III CLASSES OF INFORMATION

The College recognizes that there are two classes of information pertinent to student records and that each information class must be clearly understood by those offices of the College responsible for their safekeeping.

1 Public Information

a The student's name, dates of attendance, major course of instruction, degrees earned, offices held and honors granted may be released to responsible persons or agencies outside of the College community.

b Other general student information such as age, sex, address and telephone number may not be given to any person or organization outside of the College community, but may, upon request be confirmed only.

2 Confidential Information

Academic
a Transcripts are released to outside persons or organizations only upon the student's request and to whomever he or she designates. Upon student authorization, either verbal or in writing, organization representatives may view at the College the permanent academic record of that student.

b Semester grade reports are mailed only to the concerned student. The College will honor a student's request to mail grade reports to an interested parent or guardian. Otherwise, grade reports will not be released to any party other than the concerned student.

c Transcripts will be available to faculty advisors.

Personal
d Placement folders are open only to bona fide employers and required placement information given only to those employers at their business address. The signature of the student on the Placement Office waiver is written authorization for this action. Letters of reference will not be shown to students unless the author gives his or her consent to the Director of Placement.

e Student financial data in the offices of the Bursar, Director of Fiscal Affairs and the Director of Financial Aid will not be released to agencies or persons outside the College community. Such information will be held in strictest confidence within the College as well, and will only be seen by those officers or persons of the College who play a direct role in processing pertinent documents.

f Data pertaining to students' physical and emotional health are held in the offices of the College Nurse and Psychological Counselor. These records will be treated in strictest confidence and will be seen solely by offices which hold immediate professional interest in the student's health and welfare. Written authorization must be obtained from the student for either release of information to other parties or for consultation with any other source in the College regarding the student.

IV GENERAL COMMENTS

In the interests of research and public information, the College may, from time to time, release summary academic, demographic and financial information to bona fide groups, institutions and agencies provided that individual anonymity is guaranteed in all cases.

Local, state and federal agency representatives will not be given access to any confidential student information contained in the records of the College. Exceptions may be made by judgment of the Dean of Students in the event that a student's health or welfare is in jeopardy.

Alcoholic Beverages Regulations

The Students, Faculty and Administration of the Massachusetts College of Art hold that there are certain conditions under which the consumption of beer and wine can be accepted. Following laws set down by the Commonwealth of Massachusetts and guidelines offered by other institutions of higher education, the College presents for Trustee approval the following on-campus regulations:

1 That beer and / or wine will be consumed only at events of social nature such as parties, gallery openings and other occasions concerned with official functions at the College.

2 That paid professional staff of the College will be in attendance on such occasions.

3 That no alcoholic beverages will be offered for sale on College property except when authorized by a duly issued liquor license.

4 That any group of the College who wishes to serve alcoholic beverages will request approval from the Dean of Students' office. This request will include the time and place of consumption as well as the type of beverage to be consumed.

5 That any consumption of alcoholic beverages will take place, unless otherwise specified, in the following areas only: the cafeteria, the galleries at the **Overland, Fullerton** and **Longwood Buildings** or the garden area of the College.

The continuance of these regulations depends on the good judgment and discretion of all members of the College community. Violation of these guidelines constitutes grounds for disciplinary action.

Accepted: 8 November, 1972

Core Area (Introductory Program)

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Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

TO: All First year Students
(Academic Year 1975-76)

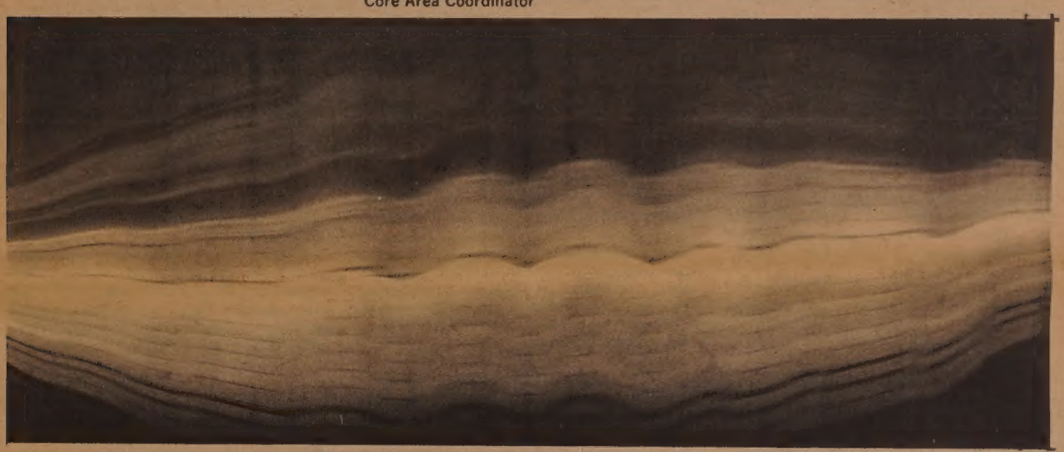
FROM: Lowry Burgess,
Area Coordinator / Core Area

The first year program at the Massachusetts College of Art is a flexible program designed to provide an overall extension of personal capabilities in three directions: 1) Attitudes and experiences, through the seminars; 2) skills and tools, and their application in studio areas; 3) conceptual extensions of the theory courses and a general academic education in Critical Studies.

It should be emphasized that the first year at the College is a year of broadening horizons, looking at new opportunities, techniques, ideas and areas of art. It is a year of exposure to new attitudes toward work and cooperation. Our program is unique in the variety of courses and opportunities offered.

What we hope to build this year is a community of creative people and we look forward to your being with us.

Lowry Burgess,
Core Area Coordinator



Introductory Year (Core) Program
Credit Distribution:

Core Program	9
Critical Studies	12
Studio Electives	12
Total	33

Core Program

CP130	Art Seminar / Introductions	3

Select One:

CP100	2-Dimensional Theory and Workshop	6
CP101	3-Dimensional Theory and Workshop	6
CP102	4-Dimensional Theory and Workshop	6

Critical Studies:

CSA100	Contemporary Trends in Visual Arts	3
CSC100	Written Communications	3
CSB150	American Thought and Government	3
CSC101	Visual Arts-Analysis & Style	3

Studio Electives: (Select Four)

PH100	Photography	3
PM100	Printmaking	3
FA101	2-Dimensional Drawing	3
FA102	2-Dimensional Life Drawing	3
FA100	Painting	6
FA103	2-Dimensional Watercolor	3
FA187	Materials and Immaterials	3
FA111	Landscape Painting	3
SC100	Sculpture Studio	3
DE100	2-Dimensional Design	3
DE101	3-Dimensional Design	3
PH101	4-Dimensional Photography	3
CP140	Mirage	3
CP150	Color & Light	3
FD101	Fashion Design	3
AD101	Architectural Design	3
MP190	Studio Inter-Media	3
MP170	Sound Studio	3
ID100	Industrial Design	3
FM180	Basic Filmmaking	3
CP180	Working Artists	3
CR100	Basic Ceramics	3
CR101	Basic Glass	3
CP170	Clay Modeling	3

Core Courses

CP 130 / Art Seminar
(Required) 3 CREDITS

The Seminar is designed to explore the ideas and values which shape the question "What is Art?" as well as to deal with the kind and quality of experience which is termed aesthetic, creative or artistic. We feel that these concerns are basic to all art-making at any level, and as such are relevant to the curriculum of a thorough art program.

Since there is no complete or universally accepted answer to the proposition "What is Art?", each seminar will have its own goals and directions determined by the individual instructors along with members of each class.

We do not seek to teach a technique or discipline in this area; rather we hope to open new avenues of thought and awareness to strengthen the primary instincts which leads men to the making of art.

Introductions is a series of required weekly meetings of the whole first year group. The function of these meetings will be:

1. To introduce the student to the complexities of the college offices and services.
2. To introduce the various professional areas of the College.
3. To initiate the processes of student government.
4. To develop health care and career planning.
5. To introduce some exploratory edges of the art world.

CP 100 / 2-Dimensional Theory
3 CREDITS
A 2-dimensional studio-seminar course incorporating basic 2-dimensional theory with projects involving practical applications of those theories. This course has important implications for Painting, Drawing, Graphic Design, Printmaking, Industrial Design, Fashion Design, Photography and Architecture.

The course content is intended to follow a progression of explorative experiences in basic 2-dimensional concepts (i.e., line, shape, color, form, space). From these discussions, the projects will evolve in a variety of ways leading to perceptual awareness and creative responses in each student.

CP 101 / Concepts of Space
3 CREDITS
The Concepts of Space is a studio seminar structured to those students interested in sculptural and environmental arts and various dimensional design areas to develop ways of perceiving, thinking about and creating forms and how they are organized and realized in space.

This studio seminar will be built around basic perceptual and manual excercises using various materials, projects and notebooks designed to look at the interplay of psychological and physical dispositions of forms in space.

CP 120 / Painting Materials and Processes
3 CREDITS
This workshop is designed to acquaint students with materials (pigments, dyes, surfaces, and mediums used generally in 2-dimensional work extending from egg tempera to plastics.)

The course aims are:

To acquaint students with a wide variety of media and processes.

To develop an awareness of expressive potential of these.

To develop a knowledge of their best use.

To develop a vocabulary in relation to these media.

CP 121 / Creative Shop
3 CREDITS
The course is organized to develop knowledge of tools, both hand and power, and of processes used in the construction of wood and acrylic and plastic projects. Design criticism will be of prime importance.

FA 101 / Drawing
3 CREDITS
The purpose of this introductory drawing course is to develop an increased awareness of the objective world as well as the student's expressive, subjective feelings. An emphasis on technical skills supports the student's investigations.

FA 102 / Life Drawing
3 CREDITS
Study of the figure with emphasis on gesture, movement, character, construction, and space. There is particular emphasis on drawing as a means of expression. The student is encouraged to use a variety of media.

FA 100 / Painting
3 CREDITS
An introduction to painting. Fundamental skills and attitudes provide the student with the ability to develop fully in his own personal directions.

FA 103 / Watercolor
3 CREDITS
An introductory course in which the student's technical knowledge of watercolor as a medium is developed through involvement with both traditional and contemporary art concerns.

PM 100 / Printmaking
3 CREDITS
An introduction to basic printmaking techniques through an experimental and empirical approach to the various graphic media. The visual structure of images will be investigated using printed forms.

The course aims and content are:

1. to empirically discover the characteristics and qualities of various printmaking methods;

2. to isolate considerations of visual structure (design, color, etc.) from the familiar context of drawing and painting, and to explore them in terms of printed images; and

3. to introduce students to basic printmaking methods and medias.

SC 100 / Sculpture Studio
3 CREDITS
This studio will explore aspects of making forms by subtractive and additive procedures. It will also pursue the concepts of space enclosing, disposing and definition. Work will be in clay, wood, stone, and plaster. Various moldmaking procedures will be studied.

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DE 100 / Design (2-dimensional) (Recommended for all potential Design majors)
3 CREDITS
Basic studies to increase awareness of design as a communication language. Exploration of the interdependence of form, function, technique, materials and vocabulary for work and criticism. Emphasis on design theory and philosophy. Two-dimensional exercises in analyzing and organizing such basic elements as spot, line, plane, color, value, texture and composition.

DE 101 / Design (3-dimensional)
3 CREDITS
A study of the function of 3-dimensional organization in the development of visual ideas. The use of media such as paper, wood, plastic, metal, etc., to make a space-volume statement to communicate a concept. The course includes a study of the relevance of environmental factors in the use of this facet of the designer's art.

AD 101 / Architectural Design Mini-Studio
3 CREDITS
This course provides a broad exposure to the typical concerns, approaches and methods used by architects and others involved in spatial manipulation for human use. Students will not be required to produce professional architectural drawings, but will work with large scale structures directly. The focus will be on the energetic interaction between built environments.

FD 101 / Fashion Design
3 CREDITS
The fundamentals of the fashion figure are taught with development of basic skills in the various media. And introduction to fashion layout and design is included.

PH 100 / Photography
3 CREDITS
Experiencing, experimenting, playing and seeing with photographic means and materials. Group interaction and involvement is a goal. These objectives can be carried out with simple and sophisticated equipment supplied by the College.

MP 165 / Basic Film
3 CREDITS
A beginning level course in 16 mm. filmmaking intended to sensitize the student to the various aspects of filmmaking; light, time, movement, and sound.

The first eight weeks of the course are spent on intensive group exercises involving scripting, shooting, sound recording, and picture and sound editing. In the second half of the course each student works on a project of his own choice.

CP 170 / Sound Studio
3 CREDITS
This course is concerned with the phenomena of sound and the perception and forming of sound experiences. It is an approach to the understanding of sound as a creative energy. The course includes work with and understanding basic skills with simple electronic equipment, and explores other sound generating instruments including the human body.

CP 140 / MIRAGE: Theatre
3 CREDITS
Mirage is a performance oriented exploration into the nature of life processes through such means as improvisation, theatre game concept and productions.

Mirage is meant to provide the artist with a reasonable context (motion, time, and open space) for his investigations into levels of reality which can not always be explored in two or three dimensional representation.

SM 190 / Studio for Interrelated Media
3 CREDITS
Studio for Interrelated Media (SIM) is an introductory studio-laboratory course. Form and systems development for theatre event-works and object / sensory environments are realized. Combined with these are: modes of structure, light, projections, video, audio, and other aspects of technology.

The course aims are to provide studio resource, assistance and critical evaluation for students concentrating in esthetic areas other than static object art making.

Field trips to professional workspaces and other institutional facilities are included.

SM 177 / Movement Studio
3 CREDITS
The course includes work with forms of body movement and control; improvisation; dance (primitive, modern and current form, etc.); invention and organization for performance; and the relationship to elements of music.

The course is intended to expand awareness of dance forms and primarily the current relationship between the dancers and visual artists.

The course contains systematic technique instruction, problems of composition, and preparation for performance.

CSA 101 / Style and Analysis
3 CREDITS
The aim of this course is to enable the student to analyze and interpret a work of art on the basis of visual evidence; i.e., to discover visually with what means and on what basis an artist has constructed and controlled his work. It is designed to familiarize the student with the forms and techniques used and how the handling of these elements has produced highly varied individual styles and schools of art in different times and places.

CSC 100 / Written Communications
3 CREDITS
The writing of correct and effective English. Emphasis is placed upon enlarging the student's vocabulary. One original theme will be required each month, in addition to weekly assignments in mechanics, rhetoric, or reading.

The central aims are to train students to express their ideas correctly, clearly, logically, and effectively; to help students correct their individual errors in mechanics (spelling, punctuation, etc.); to review effective paragraphing and diction; and to give guided practice in writing various kinds of articles and a research paper.

Two versions of this course are available:

1. "Writing and Reading in the Artistic Experience," and
2. "Writing and Reading in Literature."

CSA 100 / Contemporary Trends
3 CREDITS
A study of contemporary art, painting and sculpture, which outlines the major issues and concerns facing artists working today.

The course aims to place the student in the here and now of the art world and provide him with historical background material for the development of his understanding of contemporary art which will link him to his artistic heritage.

The presentation of the work and ideas of major twentieth century painters and sculptors who have formed the foundations of contemporary art as well as the work of younger artists working today. The course will include essay assignments and discussions; slide presentations; museum and gallery visits; and discussion of general student concerns about modern art.

There will be either a final examination, a final paper or a project required depending on the individual instructor.

CSB 150 / American Thought and Government
3 CREDITS
Political, intellectual, and social ideas that have been characteristic of American government and American society from the mid-19th century to the present. To understand the American experience and heritage through the study of American philosophers, scientists, businessmen, and legal and constitutional scholars.

CP 180 / Working Artists
3 CREDITS
The class will visit the studios of local artists to discuss their work, life style, and means of survival. The artists work in diversified fields such as painting, sculpture, crafts, graphic arts, commercial work, theatre, dance, music, and multi-media performance.

Students will discuss and compare their impressions of the artists we meet with, as well as analyze and assess their positions as "working artists".

CR 100 / Basic Ceramics
3 CREDITS
Through forming and firing, the student learns to successfully manipulate clay. With facilites to accommodate stoneware, saltglazing, raku, and low temperature work, the area encourages expression, craftsmanship.

CR 101 / Basic Glass
3 CREDITS
The glass course provides basic information in hot and cold working techniques, and all necessary aspects of studio maintenance. There is a strong emphasis on design, invention, and experimentation with techniques. (Limited enrollment)

CP 103 / Light and Color
3 CREDITS
This color course is an intensive exploration of both inductive and theoretical approaches to color and light in a seminar, studio environment. It will explore both basic perception, physiology and physics of phenomena of color. Required readings include Itten, Albers, Minnaert. The function of the course is to give knowledge and command over the use of color in a broad variety of situations through a series of weekly studio exercises.

"In the 'art of the city"

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Museums

Museum of Fine Arts
479 Huntington Avenue
Boston, MA
267-9300
x 445, x446
T- 10-9
W-Sun- 10-5
Free admission
Sun- 10-1
Student Membership
card available
$5, $10 per year

Gardner Museum
280 The Fenway
Boston, MA
T- 1-9:30
W-Sun- 1-5:30
Concerts
T- 8:00
TH / Sun- 4:00
Info: 734-1359

Fogg Art Museum
32 Quincy Street
Cambridge, MA
495-2397
M-Sat- 9-5
Sun- 2-5

Busch-Reisinger Museum
29 Kirkland Street
Cambridge, MA
[illegible]
M-Sat- 9-4:45

Institute of Contemporary Art
955 Boylston Street
Boston, MA
266-5151
T-Sat- 10-5
Sun- 2-5
Admission $1

Roxbury Center Museum of Afro-American History
90 Warren Street
Roxbury, MA
M-F- 11-5
50 cents adults; 25 cents students

Boston Public Library / Wiggin Gallery
Copley Square, Boston
536-5400
M-F- 9-9
Sat- 9-6
Sun- 2-6

Children's Museum
57 Eliot Street
Jamaicaway
[illegible]
T-F- 2-5
Sat / Sun- 10-5
Holidays- 10-5
Free admission
Friday nights
Admission: $1.60

Museum of Science
Science Parkway
Boston, MA
M-TH- 10-5
F- 10-10
Sat- 10-5
Sun- 11-5
Admission: $2.50

New England Aquarium
Central Wharf
Boston, MA
742-8830
M-TH- 9-5
F- 9-9
Sat / Sun
Holidays- 10-6
Students- $1.25

Boston Athenaeum
10½ Beacon Street
Boston, MA
227-0270
M-F- 9-5

Boston Center for the Arts
539 Tremont Street
Boston, MA
426-5000

Galleries (schools)

Art Institute of Boston
700 Beacon Street
Boston, MA
262-1223
M-F- 9-5
MWTH- 9-9

Boston Architectural Center
320 Newbury Street
Boston, MA
536-3170
M-TH- 10-9
F-Sun- 10-4

Project Inc.
141 Huron Avenue
Cambridge, MA
491-0187

Boston University Gallery
Fine Arts Building
855 Commonwealth Avenue
Boston, MA

New England School of Photography
537 Commonwealth Avenue
Boston, MA
Mon-Sat- 10-5

Check the Boston PHOENIX, or other arts listings, for the location and hours of the many private galleries and special exhibits on Newbury Street and throughout the city.

Libraries

Boston Public Library
Copley Square
Boston, MA
536-5400
M-F- 9-9
Sat- 9-6
Sun- 2-6

Widener Library
Harvard University
Cambridge, MA
495-2411

Fogg Library
32 Quincy Street
Cambridge, MA
495-3374

Houghton Library
Harvard University
Cambridge, MA
495-2441

Theaters

Shubert
265 Tremont Street
Boston, MA
[illegible]

People's Theater
1253 Cambridge Street
Inman Square
Cambridge, MA
[illegible]

Charles Playhouse
74 Warrenton Street
Boston, MA
426-6912

Boston Repertory Theater
1 Boylston Place
Boston, MA
423-6580

Proposition Theater
241 Hampshire Street
Inman Square
Cambridge, MA
876-0088

Loeb Drama Center
64 Brattle Street
Cambridge, MA
864-2630

Tufts Arena Theater
Talbot Avenue
Medford, MA
623-3880

Counseling / Health Services

Health Inc.
333 Longwood Avenue
Boston, MA.
731-4500
school insurance package available

Beth Israel Clinic
330 Brookline Avenue
Boston, MA

Preterm
1842 Beacon Street
Brookline, MA
738-6210
Mon-Sat: by apt. only

Boston Hospital for Women - Lying-in Division
221 Longwood Avenue
Boston, MA
[illegible]
walk-in: 8:30-4:30 M-F

Movie Houses

Kenmore Moviehouse
646 Beacon Street
Boston, MA
[illegible]

Park Square Moviehouse
31 St. James Street
Boston, MA
542-2220

Cinema 733
739 Boylston Street
Boston, MA
[illegible]

Orson Welles Cinema
1001 Massachusetts Avenue
Cambridge, MA
[illegible]

Off The Wall
861 Main Street
Cambridge, MA
354-5678
free flicks M-F
11 AM - 2 PM

Custer's Last Stand
corner of Queensberry and
Kilmarnock Streets
Boston, MA
a pub, with free flicks nightly

We have listed only the local bargain moviehouses; many suburban theatres offer inexpensive matinees, or evening screenings for $1.00. Check local newspapers for times and schedules, and check the Boston GLOBE, PHOENIX, REAL PAPER, etc. for intown screenings and mini-reviews.

Legal Aid

Project Place
32 Rutland Street
Boston, MA
262-3740
M-F: 9-5
free legal services, information; lawyers, law students

Legal Aid Society of Boston
14 Somerset Street
Boston, MA
[illegible]

Mass PIRG
Small Claims and Court Referral Service
Call 282-3075, M+F: 5-7
or 423-1796, M-F: 9-5

Local Media

The Boston GLOBE
major city daily

The Boston HERALD-AMERICAN
major city daily

The Christian Science MONITOR
one of the country's better in-depth dailies

The New York TIMES
of course

The Boston PHOENIX
major city weekly, includes Boston After Dark - a good arts and entertainment section

The REAL PAPER
(The FREE PAPER)
major city weekly

NOTE: watch for free copies of both of these "underground" weeklies at the entrance lobby of the Longwood Building on Tuesdays.

If you're into television news, **WBZ-TV / channel 4** is the slickly-sweet local news station (noon, 5:30-7 and 11 PM); **WCVB-TV / channel 5** is good straightforward news with those great Bob Benson courtroom illustrations (noon, 6 and 11 PM); **WNAC-TV / channel 7** is adequate, but has a good Black News program - and those incredible Stuart Saroka weather reports.

As for programming - that's your problem - what's worth mentioning is only the consistently good productions of the local NET affiliate, **WGBH-TV / channel 2**, and the old 50's and 60's reruns on channels 38 and 56. Sports? - channel 38 has most of it, locally - the big networks the rest.

Radio is, of course, really the answer - on AM start with **WCAS / 740 kHz** or **WCRB / 1330 kHz**, and on FM try **WBCN / 104.1 MHz, WCRB / 102.5 MHz, WBUR / 90.9 MHz** or **WGBH / 89.7 MHz** - the rest is downhill.

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Geographic and Resource Locations

Massachusetts College of Art • 364 Brookline Avenue • Boston, Massachusetts 02215 • Telephone (617)731-2340

Longwood Building

364 Brookline Avenue

Floor A

Studio and Academic Areas

Sculpture
Crafts
Glassblowing
Ceramics
Jewelry & Enameling
Photography

Chairpersons' Offices

Sculpture
George Greenamyer — A-11a
Crafts
Dan Dailey — Shed
Photography
Gus Kayafas — A-2

Administrative and Resource Locations

Audio-Visual Laboratory — A-18
Supt. of Buildings and Grounds — A-26
Reproduction Services — A-30
Bookstore — A-31
Lost and Found — A-33

Floor B

Studio and Academic Areas

Critical Studies
Art Education
Studio Inter-Media

Chairpersons' Offices

Critical Studies
Kathryn Coghlan — B-4
Art Education
Diana Korzenik — B-4
Media & Performing Arts
Lowry Burgess — B-4
Studio Inter-Media
Harris Barron — Aud.

Administrative and Resource Locations

Director of Planning & Development — B-1
Director of Admissions — B-1
Dean of Administration — B-2
Director of Fiscal Affairs — B-2
Bursar — B-2
Director of Exhibitions — B-3
Graduate Art Education — B-12
College President — B-23

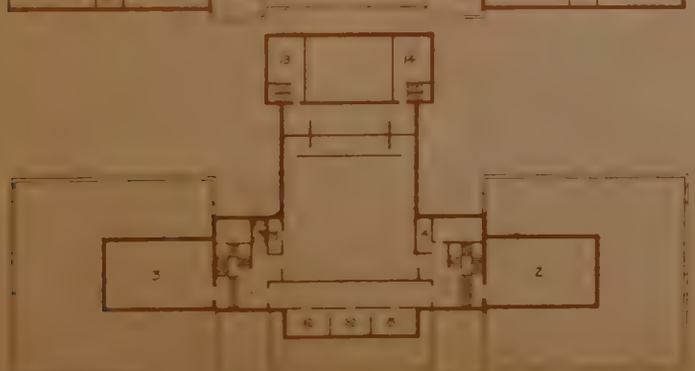
Floor C

Studio and Academic Areas

Critical Studies
Photography
Studio Inter-Media
Filmmaking

Administrative and Resource Locations

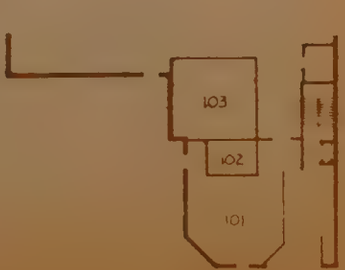
College Nurse — C-18



Floor D

Administrative and Resource Locations

Library — D-1
Director of Continuing Education — D-8
Academic Dean — D-10
Registrar — D-10



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Fullerton Building

141 Brookline Avenue

Floor 3

Studio and Academic Areas

CORE

Chairpersons' Offices

CORE 311, 317

Administrative and Resource Locations

Student Services	**Suite 302**
Dean of Students	302g
Director of Placement & Career Counseling	302b
Director of Financial Aid	302d
Psychological Counselor	302c
Director of Minority Affairs	302e
Coordinator, Tutorial Services	302a
Alumni Affairs	302f

Student Facilities
Black Artists' Union
Student Lounge / Meeting Room

Floor 2

Studio and Academic Areas

Design
Graphic
Fashion
Architectural
Industrial
Illustration
Design Research Unit

Chairpersons' Offices

Design Department	
William Hannon	202
Communication Design	
Thomas Burke	201
Environmental Design	
Carl Gibson	201

Floor 1

Student Government Office

Overland Building

26 Overland Street

Floor 2

Studio and Academic Areas

Printmaking
Weaving

Chairpersons' Offices

Printmaking
Donna Hirt

Administrative and Resource Locations

Community Resource Center (Student Administered)	209
First Aid	207

Floor 4

Studio and Academic Areas

Painting

Chairpersons' Offices

Fine Arts
Norman Toynton
Painting
Rob Moore

Academic Calendar 1975-76

1975			1976		
September 1	Monday	Labor Day	January 5	Monday	Achievement Level Reviews (Juniors & Seniors)
September 2	Tuesday	All Faculty Meeting 10:00 a.m. Department Meetings Senior Registration 2:00 p.m.	January 14	Wednesday	FIRST SEMESTER ENDS (82 days)
			January 15	Thursday	Martin Luther King's Birthday (No Classes)
September 3	Wednesday	Junior Registration 10:00 a.m. Sophomore Registration 2:00 p.m.			Mid-Year Recess Begins (7 days)
September 4	Thursday	Freshman Registration 10:00 a.m.	January 26	Monday	SECOND SEMESTER BEGINS
September 8	Monday	FIRST SEMESTER BEGINS	February 16	Monday	Washington's Birthday (No Classes)
October 13	Monday	Columbus Day (No Classes)	February 24	Tuesday	Pre-Registration Day
October 31	Friday	MID-SEMESTER	March 17	Wednesday	Evacuation Day (No Classes)
November 11	Tuesday	Veteran's Day (No Classes)	March 19	Friday	MID-SEMESTER
November 27-28	Thursday Friday	Thanksgiving Day (No Classes) (No Classes)	April 12	Monday	Spring Recess Begins (7 days)
			April 21	Wednesday	Classes Resume
December 17	Wednesday	Senior Registration 10:00 a.m. Junior Registration 2:00 p.m.	April 26-30	Mon.-Fri.	Senior Portfolio Review
			May 19	Wednesday	Last Day of Classes
December 18	Thursday	Sophomore Registration 10:00 a.m. Freshman Registration 2:00 p.m.	May 20	Thursday	Achievement Level Reviews (Juniors & Seniors)
December 19	Friday	Last Day of Classes	May 26	Wednesday	SECOND SEMESTER ENDS (78 days)
December 22	Monday	Winter Recess Begins (10 days)	May 27	Thursday	Commencement
		Fall Semester 82 days			Spring Semester 78 days Total Instructional Days 160

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Art Supplies

Ardon's
176 Brookline Avenue
Boston, MA
536-5120

Art School Associates
364 Brookline Avenue
Boston, MA
[illegible]

Charrette Corporation
2000 Massachusetts Avenue
Cambridge, MA
[illegible]

Cambridge Artists Materials
12 Dunster Street
Cambridge, MA
[illegible]

Hatfield's Color Shop
859 Boylston Street
Boston, MA
267-7511

Johnson's Paint Company
355 Newbury Street
Boston, MA
536-4065

Lamberts
920 Commonwealth Avenue
Boston, MA
[illegible]

Utrecht's
229 Newbury Street
Boston, MA
[illegible]

Photography

supplies:

University Camera
627 Commonwealth Avenue
Boston, MA
261-3235

Copley Camera
333 Newbury Street
Boston, MA
267-9838

Crimson Camera
60 Landsdowne Street
Cambridge, MA
868-5150

Ferranti-Dege
1252 Massachusetts Avenue
Cambridge, MA
547-8600

processing:

Film Service Laboratory
62 Berkley Street
Boston, MA
542-1238

Boris Color Lab
37 Landsdowne Street
Boston, MA
261-1152, 267-0638

Master Motion Picture
50 Piedmont Street
Boston, MA
426-3592

Colortek
330 Newbury Street
Boston, MA
267-6503

Copy Services

Copy-Cop
845 Boylston Street
Boston, MA
[illegible]

Copyquick
1230 Massachusetts Avenue
Cambridge, MA
864-1856

Gnomon Copy
1304 Massachusetts Avenue
Cambridge, MA
491-1111

Transportation

MBTA
Information:
[illegible]

Buses

Trailways
10 Park Square
Boston, MA
[illegible]

Greyhound
10 St. James Street
Boston, MA
[illegible]

Almeida
(800) 642-7580

Michaud
[illegible]

Peter Pan
[illegible]

Railroads

Amtrak
South Station
Atlantic Avenue
or
Back Bay Station
145 Dartmouth Street
[illegible]

Boston & Maine
North Station
150 Causeway Street
227-6000

Penn Central
South Station
482-4400

Cabs

Boston Cab - 536-5010
Checker Taxi - 536-7000
Town Taxi - 536-5000
Yellow Taxi - 522-3000
Brookline Taxi - 277-8000
Red Cab - 734-5000
Brattle Taxi - 492-1100
Cambridge Taxi - 547-3000

Logan International Airport
American Airlines - 542-6700
Delta Air Lines - 567-4100
Eastern Airlines - 262-3700
United Airlines - 482-7900
International - 567-4881

Bookstores

Harvard COOP
1400 Massachusetts Avenue
Cambridge, MA
492-1000

Tech COOP
84 Massachusetts Avenue
Cambridge, MA
[illegible]

Medical Center COOP
396 Brookline Avenue
Boston, MA
[illegible]

Book Clearing House
376 Boylston Street
Boston, MA
[illegible]

Paperback Booksmith
279 Harvard Street
Brookline, MA
[illegible]
or
25 Brattle Street
Cambridge, MA
864-2321

Brentano's Bookstore
91d Prudential Plaza
Boston, MA
[illegible]

U S Government Printing Office Bookstore
G25 JFK Federal Building
Boston, MA
223-6071

Food

lunch / dinner

Aegean Fare
539 Commonwealth Avenue
Boston, MA
267-2202
7 days, 7 pm-4 am
beer / wine
Greek

Gemelli's
23 Jersey Street
Boston, MA
daily, lunch & dinner
baseball crowd
Italian

Elbola Lounge
1032 Beacon Street
Boston, MA
large drinks
good burgers

fast food

Gino's
1350 Boylston Street
Boston, MA

Dill-Deli
80 Brookline Avenue
Boston, MA

Triangle Cafeteria
51 Brookline Avenue
Boston, MA

Boston House of Pizza
100 Brookline Avenue
Boston, MA

The Windsor Restaurant and Lounge
459 Brookline Avenue
Boston, MA

The Deli
110 Francis Street
Boston, MA

Chuck's Sub Shop
451 Brookline Avenue
Boston, MA

Local Saloons

Cask n' Flagon
62 Brookline Avenue
Boston, MA
happy hour:
2:30-6:00

Copperfield's
98 Brookline Avenue
Boston, MA

Children's Inn
342 Longwood Avenue
Boston, MA

The Windsor Restaurant & Lounge
459 Brookline Avenue
Boston, MA

Fathers II
822 Beacon Street
Boston, MA

Decadence

Now, should Aunt Sadie will you her fortune or should you hit the State Lottery big, do yourself a favor - take a day off and enjoy some of Boston's little pleasures: Start off the day with breakfast at the **Ritz** and, after a leisurely stroll through the public gardens, hire a limosine for the remainder of the day. Have Sturgis drive you to Harvard Square and upon arrival send him into **Cardullo's** for a generous take-out picnic lunch, then on to **Cave Atlantique** for a magnum of Charles Heidsieck - Sturgis should then deposit you and your lunch at an appropriate shady glen along the banks of the Charles - have him retrieve you in a few hours. After purchasing some appropriate evening garb, sip a few cocktails at the lounge at the **Top of the Hub** and enjoy the sunset, then have Sturgis whisk you to either **Nine Knox** (if you can buy off somebody's reservation) or the **Cafe Budapest** - DO NOT order dessert - gather a foursome and have Baked Alaska for four at **Locke Ober** around midnight. An unusual party should fill out the early morning hours - hire several MBTA cars to travel about for the evening, with catered snacks and open bar. Not for you? Need to get away from the city? Well, Sturgis could just as easily have you at **Crane's Beach** to catch the sunrise, at the **White Rainbow** in Gloucester for a Sunday brunch of Eggs Benedict and white wine, and still fit a bit of scenic touring before the 3:00 polo matches at **Myopia Hunt Club.** Cocktails and sunset should be enjoyed in Marblehead, as the fleet comes in from the day's races, on either the deck at **The Landing** or with a pitcher of San'gria on the deck of the **Barnacle.** Then catch an organ recital at **Hammond Castle** in Magnolia and, on the way back to the city, relish a baked stuffed lobster at **Hawthorne-by-the-Sea** in Swampscott. Ah- your ship didn't come in, right? But you still need a fling at decadence to obscure the sorrow of final evaluations - well, cash your work-study check and have no fear: there's always lunch at **Durgin Park** (have the Indian Pudding for dessert), afternoon beers at **Crusher Casey's** on Mass Ave or the **Erie Pub** in Dorchester, Sauerbraten and Dark Special at **Jake Wirth's** or pizza and beer at **Regina's** or the **European** in the North End. If the rest of the evening is more beer, end the night with a Farmer's Special breakfast at **Mondo's** in South Boston; but if you can't look at any suds without gagging, by all means suffer through the wait in line for a hot fudge sundae at **Steve's** in Davis Square, Cambridge - by all means - anytime.

Media and Performing Arts Department

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The MPA Department of MCA is a group of twenty-four artist / teachers and technicians in a complex array of facilities and equipment providing studio experiences for major parts of 350 student programs. The Department is divided into three areas: the media, consisting of video, film, sound, photography; the performing arts, consisting of multi-media theatre, theatre workshop, improvisatory theatre, and movement-dance and an area called Core which offers basic experiences and / or inter-disciplinary courses for the College as a whole. These offerings in the day college are complimented by a broad series of offerings in the evening as well as the summer.

The MPA Department was formed this past year and is in the process of integrating its facilities and curriculum in an open non-departmental structure to encourage the full and flexible use of the Department's resources.

Our strong emphasis is on the doing and making of art. We are in the process of formulating a degree for the whole department. At present, concentrations are available in Film, Photography and the Studio for Interrelated Media.

Our resources consist first in a recognized creative and active group of faculty and technicians; second, in a complex of good and vastly improving facilities including "state of the art" equipment and studios in video, sound, film, photography, and performance; and third, in extremely active, creative groups of students.

Media I / FILMMAKING

Credit Distribution:	Year I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	12	42
Filmmaking	-	12	12	12	36
Electives	-	12	9	9	33
Total	33	33	33	33	132

Filmmaking Area

Filmmaking Studios:

FM280	Filmmaking Studio	12
FM380	Filmmaking Studio	12
FM480	Filmmaking Studio	12

Television Studios:

MP200	Farvision: An Introduction to Television	3
MP300	Informing Image (Video Tape)	3
	Production	3
MP270	Sound	3

Media II / PHOTOGRAPHY

Credit Distribution:	Year I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Photography Studios	-	9	12	12	33
Electives	-	15	9	12	36
Total	33	33	33	33	132

Photography Studios:

PH270-1	Photography Studio	6
PH272	Intermediate Photography	3
PH370	Photography in Sequence	6
PH371	Experimental and Color Photography	6
PH373	Photography in Studio and for Illustration	6
PH375	Critical History and Evaluation of Photography	3
PH470	Photographic Technique	6
PH471	Advanced Experimental and Color Photography	6
PH472	Images and Words	6
PH475	Fashion Photography	6
PH476	Portfolio	6

All the above courses are available as Electives. 300 and 400 numbered courses have prerequisites.

Performing Arts / STUDIO IN INTERRELATED MEDIA

Credit Distribution	Year I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Media Studios	-	9	12	12	33
Electives	-	15	9	12	36
Total	33	33	33	33	132

Studio in Interrelated Media

Studios:

MP270-1	Studio for Interrelated Media	9
MP370-1	Studio for Interrelated Media	12
MP470-1	Studio for Interrelated Media	12
MP290	Studio for Interrelated Media	6
MP390	Studio for Interrelated Media	6
MP277	Movement Studio	3
MP275	Theatre Workshop	3
MP279	Studio in Words	3

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Photography Area

The Photography Area at the Massachusetts College of Art has grown rapidly, as has the interest in photography, in the past few years to a point where it now serves several hundred students each semester, including approximately fifty students majoring in the area.

There are darkrooms for basic instruction, film processing, color and advanced work. It is highly recommended that majors have their own darkroom facility at home by the time they graduate.

Crucial to any program, of course, are the faculty and students. Faculty are involved in their studio work as well as teaching, and this involvement is a cornerstone of the special relationship between teacher and student.

Basic instruction emphasizes the craft of the camera and fundamental skills in exposure and printing processes. Photography is mechanically easy; almost everyone has taken pictures. The purpose is not to make it more difficult or mysterious, but to understand the process and then use it in an inherently natural perceptual way. The end result of photography is not fine prints or good exposures. Nor is it a startling optical or chemical effects process. Self-education and discovery, curiosity and wit are good outcomes of the area. A hoped for result is the students obsession to continue their individual effort and goals.

The most difficult problem encountered is understanding that photography is not story-telling, or illustration, or "visual language", or optical effects. It is not a way of communicating one's self better than words. It is quite different. Photography is unique in that the result is a graphic description of a piece of space in time. The problem to the photographer is choosing that space and moment with intelligence and accuracy. At the College we try to bring students to that awareness and craft level so we can all share in their discoveries.

Sound / Music Program

GOALS:

Professional studio skills in the storage, processing, and manipulation of sound and music, using professional and amateur equipment.

Conceptual training in the creation and execution of original live and electronic music / sound pieces, for their own sake and / or for incorporation into film, video, sculpture, environments and theater.

Specific general cultural education about non-western musics, and serious and experimental musics of the present recent past.

In sum, a knowledgeable artist / artisan, familiar with concepts, techniques and equipment who can realize original work in many media.

Video Laboratory

The Media and Performing Arts Department has a small very well equipped Video laboratory for the production as well as modification in different forms of video information. The systems is based on a Panasonic system with accompanying colorizing capabilities. Portable systems are also available for outside studio work. This year will see the introduction of color cameras into the system.

Basic production courses are available both in the day and evening schools. The system is maintained by a full time technician in that area.

Film Area

Facilities

The Massachusetts College of Art Film Area offers the undergraduate student resources for producing his own 16mm color synchronous sound films. They can be in nearly any style - from personal and experimental films to major documentary or narrative forms. We have a self-blimped fully professional sound camera and synchronously recording tape recorder, and in house ability to transfer location recorded sound to 16 mm full coat magnetic sound for editing on our multitrack editing machine. Screening facilities are available for viewing inter-locked, separate edited sound tracks, and work pictures.

Camera and special purpose equipment exist for producing animation, special optical effects, and non-standard time-motion works. A small mixing capability allows two synchronously edited sound tracks and up to four wild tracks to be blended into one composite track of suitable quality to be transferred to an optical track negative and used by a laboratory with the original edited camera film to produce finished 16 mm sound films that can be screened on the standard projectors used worldwide. It is reasonable to think that the sophistication of the MCA facility is comfortably beyond the demands of nearly all four year film students.

Curriculum

The filmmaking area believes that production experience is the basis for understanding and making films. Film majors are expected to work actively on films that have a personal relevance, from their first course in filmmaking. To this end we encourage individual expression in film through supportive screenings, group analysis of individual's film projects, workshops, and individual guidance; develop the basic technical skills necessary to film expression through film exercises and lectures; provide equipment support for all styles of filmmaking (narrative, documentary, avant-garde or personal); survey current professional motion picture production techniques through lecture, readings, and field trips; and examine formal and abstract elements of film design including light, movement, time, rhythm, and imagery through the close study of independent and avant-garde films and the execution of specific assigned problems.

Students are expected to be able at their own expense, to shoot, at an average of 1 roll of Super 8 or 16mm per week, complete assigned readings, maintain a log or journal, and turn in assigned exercises and a major project completed on their own outside class time.

Studio for Interrelated Media

The Studio for Interrelated Media is a studio-laboratory area wherein original event works or system works are developed and realized in combined modes of structure, projected light and image, music and other audio generation and movement. Courses and equipment to permit beginning as well as advanced development of interrelated media, dance movement, filmmaking and varied aspects of visual theatre.

The major SIM studio is the Longwood Theatre, a 465 fixed seat, sloped proscenium house with limited fly capability and all media control. A secondary 40' x 60' flat floor presentation area that is an excellent small scale arena with power and lighting control.

Technical resources of the studio include flexible construction-scaffolding, full theatre lighting, and projection and audio capability, as well as access to sound, film, and video studios.

Gus Kayafas,
Media Area Coordinator

Harris Barron,
Performing Arts Area Coordinator

Critical Studies Department

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Philosophy and Objectives

The Department of Critical Studies is the department of liberal arts. It declares by its title that its basic approach to the liberal arts is not that of mere survey nor of academic dilettantism. Instead, it follows an approach leading to critical, analytical, and imaginative understanding.

Through its wide variety of courses, the department provides a fundamental educational experience and offers its students many points of view. At the same time that it supplies general information in art history, language, literature, film, and social sciences, it also introduces new ideas, forms, techniques, and symbols which influence the students in all of their work.

The primary goal of the department is to help produce questioning minds, minds liberated from constraints, minds open to wide range of ideas. The department offers, therefore, intellectual nourishment, disciplined thinking, and numerous outlets for curiosity and imagination. Skill in language, knowledge of the basic core of our civilization, awareness of other cultures, and development of the capacity for the wise enjoyment of leisure are seen as equally important for the creative individual as the learning of specialized skills for a profession.

Closely allied with our objectives, therefore, is the recognition that strong relationships must be maintained between the Critical Studies and the studio departments.

Sometimes these relationships are informal, such as having faculty members participate in studio critiques, serve as resource persons for special lectures, or prepare bibliographies for directed study. More often, however, formal relationships are established: team-taught courses between design and history, between literature and painting, and between art history and the studio core program.

At the request of various studio departments, Critical Studies gives special liberal arts courses in order to provide needed components for certain majors. Every effort is made to make these liberal arts courses significant to the studio disciplines while at the same time retaining their own values, standards and integrity.

Department Resources

The most important resource in achieving the objectives of the Department of Critical Studies is its faculty. The department is most fortunate in having a liberal arts faculty with rich and varied backgrounds, a faculty thoroughly grounded in subject matter and in teaching skills. Deeply interested in art, they find professional fulfillment in teaching in an art college.

The department makes wide use of records, tapes, slides, and films to support its programs. Audio-visual equipment such as stereos, slide and film projectors, tape decks, and overhead projectors enable the faculty and the students to enrich the courses in countless ways.

Further enrichment is provided by organized visits to local museums and galleries and by weekend field trips once a semester to New York exhibits and theatres.

The department fosters poetry workshops, play production laboratories, creative writing seminars, and conferences with guest speakers.

The department considers the college library one of its most important resources. It has a superb collection of volumes for studies in the humanities plus hundreds of periodicals and several thousand slides and films.

Learning Programs

The Department of Critical Studies is composed of three areas: Art History, Special Studies, and Literature and Film.

Art History

The college has been authorized to initiate in September 1975 an Art History major leading to a BFA degree. This unique degree has received strong support from learned consultants and from all segments of the college and consists of equal credits in Critical Studies and in studio work which has an upper level of achievement. Details of this degree are set forth in a separate section. All of the students in the college take a minimum of four courses in Art History. This area provides opportunity for a broad scope of study in the recognized periods of western art: classical, medieval, Renaissance, modern and contemporary.

In addition, courses in non-western art are also studied. Oriental, African, and primitive art history are offered as well as specialized courses which cut across historical boundaries to follow a particular theme or style.

Special Studies

The area of Special Studies offers a spread of largely introductory, though not necessarily first year, courses in history, psychology, politics, anthropology, and mathematics.

These courses represent our perception of the needs of the present and future careers of the students. We believe these courses to be useful, fulfilling and, we hope, tantalizing.

Literature and Film

The area of Literature and Film emphasizes mastery of written and spoken language, reading of poetry, drama, and prose as part of the imaginative experience, and the viewing and criticism of film as one of the chief art forms of our day.

In all of these studies of the different areas, the students are made aware of a sense of design, aspects of imagery, and problems of form.

Various modes of scheduling are offered in these learning programs. Although each course offers three credits, some courses are scheduled for one semester, some for half a semester; some courses meet once a week, some meet twice a week.

The department also provides an opportunity for the upper level student to carry on one non-structured three credit study each semester by means of a Directed Study program.

Each student in the college takes forty-two semester credit hours in Critical Studies. These credits are evenly divided between the first two years and the last two years as indicated by the following chart.

Department of Critical Studies Required Courses

FRESHMAN YEAR

CSA100	Contemporary Art History	3
CSC100	Written Communications	3
CSA101	Analysis and Style	3
CSB150	American Thought and Government	3

SOPHOMORE YEAR

CSC200	World Literature	3
Two Critical Studies Electives		6

JUNIOR YEAR

CSA	(Art History) Elective	3
CSB	(Special Studies) Elective	3
CSC	(Literature) Elective	3
Any Critical Studies Elective		3

SENIOR YEAR

CSA	(Art History) Elective	3
Any Two Critical Studies Electives		6
Total Critical Studies Requirements		42

Critical Studies Electives

CSA205	The Classical Tradition	3
CSA210	Art of the Middle Ages	3
CSA250	History of Western Architecture	3
CSA256	Modern European Painting	3
CSA270	Renaissance Art of the 15th & 16th Centuries	3
CSA308	Exotic Art	3
CSA320	African Art	3
CSA322	Oriental Art	3
CSA326	Modern European and American Sculpture	3
CSA350	The Romantic Era	3
CSA380	Images of Women in Art	3
CSA400	Directed Study	3
CSA451	Philosophy of Art	3
CSB205	The Mind Body Connection	3
CSB251	Systems Analysis and Modelling	3
CSB280	General Psychology	3
CSB343	Creativity: Its Nature and Nurture	3
CSB351	Modern European Intellectual History	3
CSB352	Artistic and Technical Making of the American Industrial State	3
CSB353	Current Political Issues	3
CSB360	Physical Anthropology and Archaeology	3
CSB361	Cultural Anthropology	3
CSB370	Seminar in Anthropology of Religion	3
CSB380	Educational Psychology	3
CSB381	Dynamics of Mental Health	3
CSB400	Directed Study	3
CSC203	Film Viewing and Criticism	3
CSC213	Drama Workshop I	3
CSC214	Drama Workshop II	3
CSC215	20th Century American Literature: Searches for Identity	3
CSC301	Documents of Modern Art	3
CSC304	Great Directors and Their Film	3
CSC306	Fiction Into Film	3
CSC310	Modern Poetry	3
CSC311	Seven American Novels	3
CSC312	Creative Writing	3
CSC314	Advanced Creative Writing	3
CSC317	Third World Literature	3
CSC319	History of Film: American Films of the Thirties	3
CSC400	Directed Study	3
CS 400	Standing Seminar-Writing About Art	3
CS 400	Standing Seminar-Decadent Eras	3

Critical Studies and View of the Future of the College

Our immediate plans for the future center on the new BFA in art history. There is an imperative need to develop a pattern of internships and practica. Concommitant with this is the maintaining of a constant evaluation of the program, its course offerings, and its special relations with the studio components.

Long-range plans include deepening our offerings in the critical and aesthetic levels particularly in the area of films and literature. We are concerned as always with keeping a balance between erudition and imagination, between the traditional and the innovative.

This college is in the strong position of being one of the few state-supported art colleges which provide self-sufficient liberal arts programs and therefore can offer their own degrees. The presence of a liberal arts program in an art college is a potent force for providing a rich and varied background against which the creative student can comprehend his own artistic achievements.

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PROGRAM FOR BFA IN ART HISTORY

Course and credit Distribution Requirements

To achieve the BFA degree in art history, 132 semester credits are required. In addition, the quality of work completed must satisfy the standards of a departmental review at the end of the period of study. The following comprises the program content:

Required Critical Studies Courses for first two years

Freshman Year

Contemporary Art History	3
American Thought and Government	3
Written Communications	3
Visual Arts S / A or T / C	3

Sophomore Year

World Literature	3
General Psychology	3
	6

Sub-Total Required Critical Studies Courses for first two years	18
Critical Studies Electives for first two years	12

Required Studio Courses for first two years

Core Studio	24
Sophomore Level Studio Courses	12
Sub-Total Required Studio Courses for first two years	36

Required Critical Studies Courses and Distribution of such courses in upper level years - (Sophomore through Senior years.)

AREA A / Art History

1. The Classical Tradition or Medieval Arts	3
2. Renaissance and Baroque Art	3
3. Modern Art (above courses to be taken in chronological order.)	3
4. Philosophy of Art	3
5. Three additional specialized Art History courses - at least one in non-western area.	9
6. +Directed Study: Fieldwork-special projects, special seminars at upper level.	9

+ It is considered essential for students to work directly with originals, therefore, as many possible tours and museum practica be arranged. These will be closely supervised and will require written reports, research papers, or presentations to the department faculty.

AREA B / Special Studies

One elective course from upper level	3

Highly recommended:
1. Languages - Adequate reading proficiency in a language other than native
2. Music - Introduction to the History of Music or History of Theatre Form
3. Psychology of Perception

AREA C / Literature and Film

One elective course from upper level	3
Free electives in any Critical Studies area	12
Total Critical Studies upper level courses	48
Required studio courses - upper level	42

Counseling is a necessary part of this program. Faculty advisors will assist students in assessment of their ability interest, and goals and thereby help determine choice and distribution of studio courses. It is expected of each student that he / she choose a studio concentration with the counsel of a studio faculty advisor.

Sub-Total of Critical Studies - Upper Level	48
Sub-Total of Studio Courses - Upper Level	42
Upper Level Total	90

Art History Major
Credit Distribution

	Year I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	6	9	9	6	30
Art History	6	9	9	12	36
Studio	-	15	15	15	45
Total	33	33	33	33	132

Art History courses to be selected from Critical Studies list with Advisor.

SUMMARY

Critical Studies Courses	
Freshman	12
Sophomore	6
Upper Level	48
TOTAL	66
Studio Courses	
Freshman	24
Upper Level	42
TOTAL	66

Of these Critical Studies Courses the following are required for the major:

Art History	33
Philosophy of Art	3
Total	36

TOTAL CREDITS OBTAINED - 66 and 66 = 132 semester hours. There are three special characteristics of the degree program. These are 1) the relation to studio disciplines; 2) the opportunity for foreign study - tours carrying course credit; and 3) practica.

1. The student will be required to take 66 credit hours of work in studio disciplines. This comprises half of the total required for a degree, and 42 credit hours of work beyond the 24 credit hours of the Core Studio program required of all students regardless of major. Students will be expected to have not only introductory work in studio disciplines but will be expected to elect advanced courses in a selected medium. The student majoring will be encouraged by the art history faculty to choose a studio concentration which clearly reflects his primary field of interest in art history. In addition, both art history and studio programs will be closely supervised by advisors in both areas.
2. The college currently offers course credit for directed study on tours abroad to Italy and to London. These tours are conducted by qualified members of the faculty during the intersession. Students are closely supervised in study of works in museums, public areas, architecture and general culture. These trips have been eminently successful and additional tours are being planned.
3. The newest component of the program in the planning stages is practical directed study. These practica will consist of work on the apprentice level with the curatorial and educational staffs of publishing houses, and with the production staffs of appropriate communications media corporations.

Once admitted to the college, a student wishing to major in Art History would have to show a degree of excellence in analytical-critical skills and a high degree of interest in art historical studies as evinced by work done in the two college-wide requirements in Art History, Contemporary Art (CSA100) and Style and Analysis (CSA101). Work of high quality in these two courses, and in any other Art History courses they should choose to take before declaring a major, would be a clear prerequisite for admission to the major. Continuation in the Art History degree program would depend upon the ability of the student to do high quality and thoughtful work in the field and his / her feeling of continued personal suitability and appropriateness for a major in Art History. The actual choice of courses to be taken by a student, the way in which distribution requirements in other areas would be satisfied, and the focus in the 66 hours of studio outside the Department of Critical Studies would be determined by the student according to higher particular interests and with consultation with a faculty advisor in Art History.

Art Education Department

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Philosophy and Objectives

In 1873 the Massachusetts College of Art was founded to make up for the absence of visual and graphic training in public education. The College, then a School, was intended to prepare art teachers who would teach future generations of artists, designers and consumers of design products.

More than one hundred years later, has American education really been affected? Has the advent of art education really altered teachers' understanding of what learning is? The thinking and learning that occurs in the making of an art object remains to be appreciated. This is the challenge with which art educators are engaged.

At Massachusetts College of Art, students who have been generative in their use of art media may choose art education as their arena for future creative work. Through art education, students may discover a social vehicle which permits the sharing of art-making that otherwise would be a solitary form of work.

Students are helped to be observers and appreciators of learners; - children, adolescents and adults. The currently blooming field of child development is the springboard of MCA's teacher preparation programs. Programs emphasize the exercise of symbolic expression. In order to harness their strengths as future teachers, the students are given challenging course material to help them see how theorists and practitioners have wrestled with problems. They are expected to test theories against their own experience, exercising their judgement about their art work and their own educational histories so as to arrive at an educational rationale in which they can believe. Students are expected to test, argue and experiment with various methods which they otherwise might absorb and unquestioningly adopt. Their ultimate experiential testing is their performance in practicum sites, both in public schools and community agencies. It is our aim to help students demonstrate that (within and beyond the public schools, in rehabilitation, day-care and geriatrics) visual thinking and art-making are under–developed and desperately needed tools. We are pioneers, charting new applications of visual expression in verbally dominated worlds. Students redefine how visual and manipulative work helps people to construct models of the world, and to find their places in it. Through this, students expand their professional options. Although teaching positions in general are limited, art specialists still are finding good jobs. Given the point of view of our program, the interrelation of art education with other professions opens up new career possibilities.

Department Resources

The Art Education faculty is talented and diverse in its capabilities. Our own enthusiasm for teaching is combined with prior or current commitment to work and teaching with various media including fibers, photography, painting, enameling, et al.

Our theoretical interests in the field differ on several major current questions. We value this diversity because from this diversity students may learn various points of view and various learning styles.

As faculty engaged in our own art work and our own research in art education, we enjoy meeting with students to share our work and getting to know each other as whole people. Students similarly enjoy this sense of community that is built outside of the course structure. The Art Education Friday / Lecture Workshops also help to develop an informal, extended community including people from the worlds of educational television, special education and curriculum development centers.

The Art Education Department is located in the Longwood Building, centered around the Visual Learning Resource Center. This center, which serves our students and in-service teachers, provides curriculum, games and visual materials pertinent to learning across all subject areas. All are offered the opportunity to familiarize themselves with the concepts and materials of diverse subject areas, so that they may build upon these ideas in their own classes.

In addition to these materials, we have a sizeable collection of audio-visual equipment for making and viewing video, film and slide tapes, all of which are available for use by students. The library is also rich with art education literature. Because we are the first and oldest public art education institution in the U.S.A., our library holds a treasure trove of historical texts on art education, as well as an ample collection of contemporary texts, films and slides.

Art Education Department and Future View of the College

An art college must find its own strength and definition of the kind of intelligence it develops. The visual experiences - of looking and expressing - are so underrated in our culture that such a college cannot but suffer from the lack of knowledge and prejudices of the larger society. One asset of having an art education program in an art college is that it may help to define such issues to the college as a whole.

Teacher preparation programs rarely analyze and study what is learned in the studio and how it is learned. The art-making processes, as they are learned in the studios, need to emerge as art education problems. Students need to appreciate the intelligence that their visual work demands. They must be willing to see that painting studios are, after all, laboratories of art education where teaching ideas are tested.

Through the presence of an art education program in the midst of an art college, a growing respect for the learning and thought involved in the visual arts may be expected to evolve and grow.

Diana Korzenik,
Chairperson

The Learning Programs

Undergraduate: BACHELOR OF FINE ARTS IN ART EDUCATION

There are three curriculum options in art education; each comprised of 39-42 credits.

Program I - Art Education major with a balanced mix of studio courses.

Program II - Dual major in studio combining a single studio major and an art education major.

Program III - Dual major in Critical Studies combining Critical Studies major and Art Education major.

Students should meet with their advisors to design the particulars of their program.

The required art education learning experiences for all three programs include:

AE201	Introduction to Teaching	3
AE220	Observation / Interpersonal Relations	3
CS380	Educational Psychology	3
AE351	Methods and Materials	6
AE353	Media Workshop	3
AE359	Student Teaching	9
AE359A	Community Practicum	3
AE358	Curriculum and Supervision	3
AE459	History of Art Education	3

If your program permits, two upper level art education electives may be selected from the following (when offered):

AE456	Theatre Arts Liaison (for the classroom)	3
AE440	Community Arts Programming	3
AE441	Multicultural Urban Arts	3
MP315	Memory and Imagination	3
AE410	Verbalizing about Art (required of all in Program II and III)	3

The structuring of time varies for different learning experiences:

a) Semester long, weekly course meeting, i.e., Curriculum
b) Half-semester, mini-courses, i.e., Interpersonal Relations
c) Intensive institutes, i.e., "Institutes for Visual Learning" and "Images and Thinking"
d) Twelve week practicum; i.e., Student Teaching
e) One month, intensive practicum, i.e., Community
f) Independent study, proposed by the student
g) Saturday sequence of High School Art classes at the College, serving high school students in the Boston area public schools.

Graduate Program: MASTER OF SCIENCE IN ART EDUCATION

The Master of Science in Art Education is a 36 credit program. There is a 12 credit common core of required courses:

AE502	Art and Child Development	3
AE514	Verbalizing About Art	3
AE515	Observation / Interpersonal Relations	3
AE559	History of Goals and Methods of Art Education	3
	Total	12

Beyond the core, there are two options, (A) Specialization and (B) Certification

A. SPECIALIZATION

An eighteen credit area of specialization may be planned by the student to meet professional needs. Roles which may be considered include the master teacher of the visual arts, the visual learning resource person in the elementary classroom, the arts advocate in community based education, and the interdisciplinary arts educator. Courses which support them may be selected from the following. Others may be developed on an individual basis.

AE401	Art as Language	3
AE440	Community Arts Programming	3
AE441	Multicultural Urban Arts Project	3
AE452	Opportunities for Visual Learning: Social Studies, Lang. Arts	3
AE453	Opportunities for Visual Learning: Mathematics	3
AE456	Theatre Arts	3
AE460	In-Service Supervision	3
AE500	Contemporary Developments in Art Education	3
AE512	The Adolescent: Effective Interventions	3
AE513	Explorations in Art Therapy	3
AE530	Administration and Supervision	3
AE535	Curriculum Design and Evaluation	3
AE551	Visual Learning in the Elementary School	3
AE553	Contemporary Media in Education	3
AE563	Arts Advocacy in Institutions, Museums, and Organizations	3
AE566	Art, the Special Child and 766	3
	Total	48

Research, Seminar, and Independent Study are elective offerings. Additionally, a 6 credit culminative practicum, thesis or project is required of each student in the specialization option.

B. CERTIFICATION

The certification courses meet the Massachusetts State requirements for teaching art at both elementary and secondary levels. Courses include:

AE359	Community Practicum	3
AE351	Art Education Methods and Materials	3
AE558	Introduction to Curriculum in the Visual Arts	3
AE560	Student Teaching	9
	Electives	6
	Total	24

Art Education Certification Program

First Semester

AE201	Introduction to Teaching	3
AE351	Methods and Materials	6
AE380	Educational Psychology	3
	Total	12

Second Semester

AE459	History and Philosophy of Art Education	3
AE358	Art Education Curriculum / Supervision	3
	+Student Teaching	3-12
	Total	18

+The student teaching experience will consist of either three or twelve credits. Candidates who have completed one year of successful art teaching may elect student teaching for three credits.

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Undergraduate Art Education Program Requirements

Program I Art Education program with studio requirements across Fine Arts, Crafts, and Media.

Program II Art Education program within a studio concentration

Program III Art Education program with Critical Studies concentration.

	Program I	Program II	Program III
Sophomore Year:			
Art Education Courses:			
AE201 Introduction to Teaching	3	3	3
AE220 Interpersonal Relationships	3	3	3
Critical Studies Requirements	9	9	9
Studio Electives	18	15	12
Critical Studies Electives	-	-	6
Total	33	30	33
Junior Year:			
Art Education Requirements:			
AE410 Verbalizing About Art	-	3	-
AE351 Methods and Materials	6	6	6
AE353 Media Workshop	3	3	3
AE359 Student Teaching	9	-	-
AE359A Community Practicum	3	-	-
AE358 Curriculum and Supervision	3	-	-
Critical Studies Requirements	3	9	6
Studio Electives	9	3	6
Critical Studies Elective	-	-	12
Studio Concentration	-	12	-
Total	36	36	33
Senior Year:			
Art Education Courses:			
AE359 Student Teaching	-	9	9
AE359A Community Practicum	-	3	3
AE358 Curriculum and Supervision	-	3	3
Art Education Electives	6	-	-
AE459 Cultural History and Philosophy	3	3	3
Critical Studies Requirements	9	3	3
Studio Electives	12	-	6
Critical Studies Electives	-	-	6
Studio Concentration	-	12	-
Total	30	33	33

Master of Science in Art Education Degree

Credit Distribution:	Program A	Program B
Core Courses+	12	12
Specialization++	18	-
Practicum-Thesis-Project	6	-
Certification+++	-	18
Electives++++	-	6
Total	36	36

Core Courses+

AE502	Art and Child Development	3
AE514	Verbalizing About Art	3
AE515	Observation / Interpersonal Relations	3
AE559	History of Goals & Methods in Art Education	3

Certification Courses+++

AE359	Community Practicum	3
AE351	Methods and Materials	3
AE558	Curriculum in the Visual Arts	3
AE560	Student Teaching	9

Electives++++

Electives may be selected from the offerings of any Department of the College, with the approval of the Faculty Advisor.

Specialization Courses++

AE401	Art As Language	3
AE440	Community Arts Programming	3
AE441	Multi-Cultural Urban Arts Programming	3
AE452	Visual Learn: Social Studies, Language Art	3
AE453	Visual Learn: Mathematics	3
AE456	Theatre Arts	3
AE460	In-Service Supervision	3
AE500	Continuing Developments in Art Education	3
AE512	Adolescent: Effect Interventions	3
AE513	Explorations in Art Therapy	3
AE530	Administration and Supervision	3
AE535	Curriculum Design and Evaluation	3
AE551	Visual Learning in Elementary School	3
AE553	Continuing Media in Education	3
AE563	Arts Advocacy in Institutions, Museums and Organizations	3
AE566	Arts, Special Child and 766	3

Fine Arts Department

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The department provides undergraduate programs in Painting, Sculpture, Printmaking and Crafts. Crafts consists of Ceramics, Weaving, Glassblowing, and Jewelry. The graduate program offers an M.F.A. in Printmaking, Painting, Sculpture and Ceramics.

The programs have been evolved so that the individual abilities can be exploited in a creative way. The student is given a considerable amount of freedom and responsibility – so that programs can help each student to develop in an individual way. Considerable initiative and personal discipline are expected from students.

Developments are not limited to any formal or historical concepts in terms of Painting, Sculpture, or the Crafts. Students can work specifically in the areas of two or three dimensions or "between" areas. They may use any combination of media they wish to select to achieve their intention.

The Department of Fine Arts also encourages visiting artists to the College on a lecture / seminar basis. To date some of these artists have been:

Siah Armajani–Media / Sculptor
Ken Baker–Critic
Toni Dove–Painter
Liz Dworkin–Painter
Bob Goldman–Video
John Goodyear–Sculptor
Marlis Grutorich–Art Historian / Critic
Philip Guston–Painter
Joseph Kosuth–Conceptual
Nam Jun Paik–Media / Video / TV
Tod McKee-Painter
Dr. Philip Myers–Physicist
Otto Piene–Sculptor / Media
Earl Powell-Painter
Ronden Rabinowitch–Sculptor
Allan Sondheim–Conceptual / Media
Dick Stroud-Painter
Jack Tworkov–Painter
James McGarrell-Painter
Frank Johnston–Sculptor

Printmaking Area

Credit Distribution:	Year I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Printmaking Studios	-	12	12	12	36
Electives	-	12	9	12	33
Total	33	33	33	33	132

Printmaking Studios+		
PM260	Introduction to Printmaking	6-12
PM360	Beginning Lithography and Relief Prints	6
PM361	Beginning Etching and Silkscreen	6-12
PM460	Advanced Lithography and Relief Prints	6-12
PM461	Advanced Etching and Silkscreen	6-12

+All 6 credit components available as electives.

Crafts Area

Credit Distribution:	Year I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Craft Studios	-	12	12	12	36
Electives	-	12	9	12	33
Total	33	33	33	33	132

Craft Studios:		
CR201	Ceramic Studio	3
CR202	Ceramic Studio	3
CR301	Ceramic Studio	6
CR302	Ceramic Materials	6
CR401	Ceramic Studio	6
CR402	Ceramic Materials	6
CR211	Jewelry and Silversmithing	3
CR311	Jewelry and Silversmithing	12
CR411	Jewelry and Silversmithing	12
CR221	Fibers	3
CR321	Fibers	12
CR421	Fibers	12
CR231	Glass Studio	3
CR331	Glass Studio	12
CR431	Glass Studio	12
Sophomore Year		
CR200	Elements of Craft Design	6
Two Craft Electives		6
Junior Year		
Crafts I		
CR301	Ceramic Studio	6
CR302	Ceramic Materials	6
Crafts II		
CR311	Jewelry and Silver	12
Crafts III		
CR321	Fibers	12
Crafts IV		
CR331	Glass Studio	12
Senior Year		
Crafts I		
CR401	Ceramic Studio	6
CR402	Ceramic Design	6
Crafts II		
CR411	Jewelry and Silver	12
Crafts III		
CR421	Fibers	12
Crafts IV		
CR431	Glass Studio	12

Sculpture Area

Credit Distribution:	Year I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Sculpture Studios	-	12	12	12	36
Electives	-	12	9	12	33
Total	33	33	33	33	132

Sculpture Studios:		
SC200-1	Sculpture Studio	12
SC300-1	Sculpture Studio	12
SC400-1	Sculpture Studio	12
Sculpture Elective:		
SC253	Sculpture Studio	3

Painting Area

Credit Distribution:	Year I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Painting Studios	-	12	12	12	36
Electives	-	12	9	12	33
Total	33	33	33	33	132

Painting Studios:		
FA205	Painting	12
FA305	Painting Studio	12
FA405	Painting Studio	12
Painting Electives:		
FA201	Anatomical Life Drawing	3
FA200	Painting Studio	3
FA203	Advanced Drawing	6
FA202	Life Drawing: The Figure	3
FA208	Nature Form Analysis	3
FA209	Watercolor	3
FA210	Portrait Painting	3-6
FA204	Color Theory	6
FA356	Drawing Seminar	3
FA302	Advanced Life Drawing	3
FA306	Visiting Artists Workshop	3
FA406	Visiting Artists Workshop	3
FA230	Presentation of Art Exhibitions	3
FA287	Materials and Immaterials	3
FA207	Pictorial Dynamics	3
FA302	Advanced Life Drawing	3

Norman Toynton, Chairperson

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Master of Fine Arts Degree

The College

The Massachusetts College of Art is a part of the State College System of Massachusetts. It is located in several buildings along Brookline Avenue in the Kenmore-Longwood area. This in close proximity to the major cultural assets of the city. The availability of these cultural and academic resources is regarded as an integral part of the graduate program.

Facilities

The College has a broad variety of studio and media areas: painting, sculpture, printmaking, photography, film, video, multi-media, performance, ceramics, glassblowing, textiles, jewelry making and various workshops. Of course, not all of these areas are capable of supporting graduate study, but all are available for graduate use.

Academics

A strong critical studies program offers a number of courses in art history, aesthetics, and criticism. Courses taught at other state colleges are available through cross registration. The many colleges and universities of the area offer almost limitless possibilities for program components.

The Program

The Master of Fine Arts program consists of an agreed relationship between the candidate for the degree and the College. For each student an effort is made to establish a structure of faculty inter-relationships and resources availability designed to help the student acquire an introduction to the mastery of knowledge, creative expression, and technical expertness in his field.

As individual applicants of superior ability present themselves their projected work plan and interests are compared with the faculty and resources available in the particular media area; and their acceptance as a candidate depends on an evidently satisfactory balance for all concerned.

It is a two year, 60 credit full time resident program.

Prerequisites

B.F.A. or B.A. degree

Additional undergraduate courses to qualify if necessary.

Evaluation

Honors-Pass-No Credit System

A graduate review board is established for evaluation each semester. There is a final comprehensive presentation required for the degree.

Daniel Kelleher,
Director of Graduate Fine Arts

Credit Distribution:

Year	I	II	Total
Major Studio+	12	12	24
Studio Electives	6	6	12
Visiting Artists	3	3	6
Graduate Seminar	3	3	6
Critical Studies Electives++	6	6	12
Totals	30	30	60

++Critical Studies Electives: Two of the Electives must be in Art History (CSA), for a total of 6 credits.

+Major Studios consist of one of the following:

FA505-8	Painting	24cr.	CR501-4	Ceramics	24cr.
FA560-3	Printmaking	24cr.	CR511-4	Metals	24cr.
SC500-3	Sculpture	24cr.	CR521-5	Fibers	24cr.

Assistantships

Graduate assistantships are limited but available. Requests should accompany application.

Admission

The application and all materials required for completing the application must be filed with the Admissions Office no later than May 1st for September enrollment.

Items required for application are: A completed application form and $10.00 application fee; a comprehensive slide portfolio contained in plastic slide sleeves; a statement of purpose in undertaking graduate study; three references (personal and / or professional); official transcripts.

Leading candidates will be contacted for a personal interview and review of a portfolio of original work.

Transfer Credit

A maximum of 12 credits allowed after approval.

Tuition

Residents of Massachusetts $25.00 per credit. Non-residents $32.00 per credit. Fees subject to change.

Housing

MCA is a commuting College and has no campus residences.

Design Department

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In the spring of 1875 the then Massachusetts Normal Art School announced its first examination in "Painting and Industrial Design." For the last one hundred years the College of Art has sustained its commitment to professional training in Art Education, the Fine Arts and the design of the man-made world.

The present department of design is divided into two basic areas representing five disciplines. The environmental design area (architecture, industrial (product design) and fashion (apparel design) is concerned with the design of the near man-made environment - literally from the skin out. The second area, Communication design (Graphic design and Illustration) is committed to the education of designers capable of dealing with complex visual communications problems - especially those generated by contemporary media e.g. print, film, video, etc.

The philosophy of the department revolves around two general goals. The first is that students should be made aware of the common principles, problems and goals of the different design disciplines. With this in mind students are encouraged to cross disciplinary lines and to view all faculty as a resource.

As a public institution we have as a second goal to encourage the application of design principles to problems in the public sector. Student projects reflect this goal, and include the design of a fire engine, a new identity system for the City of Boston housing for the elderly in Fitchburg, neighborhood parks in Brockton, and educational toys for pre-school children.

The faculty of the department is divided between full and part-time members. The background and interests of faculty members is diverse and represents a wide spectrum of current opinion.

The "core" of the curriculum is the studio class. Studio education in design is problem based: Problems are assigned to and worked on by individuals or groups. The work is then discussed or "critiqued" in class. Problems vary with areas, instructors, and class level. Usually in the sophomore year the problems are rather structured. In the upper department students are encouraged to "choose" their problems. In Industrial Design, the senior student is required to work on a problem of his / her choice. This "thesis" problem is expected to be of a year's duration and includes research problems, definitions, and solutions. In Architecture and Industrial Design some studios are "vertical"; i.e. they contain students from all levels.

In addition to the core studio requirements, the department offers courses which deal with the appropriate technology, "materials and processes", structures, and typography etc.

We also rely heavily upon the Critical Studies Department and its offerings to broaden the students' awareness of the larger world and to utilize this knowledge in their work. Through the aid of the Critical Studies Department, arrangements have been made with other institutions for courses in the physical and behavorial sciences, languages, and other specialized courses.

Students are judged upon their overall performance as creative beings - not upon an accumulation of individual course grades. The method of review is quite simple. At the end of each semester students are required to display all of their work. A jury of faculty (and when possible outside professionals) meet and review the work. Each jury member submits a written evaluation of the students' performance. The faculty then meets as a group to discuss and recommend an appropriate action - e.g., advancement, honors, remedial work.

In September of 1974 the department moved to new leased quarters: the Fullerton Building. The second floor has been set aside as an "open studio". This move has been a major breakthrough. It has allowed us for the first time to grant permanent work studios to upper department students. The open plan encourages an easy, informal exchange between faculty and students. In addition it increases the visibility of work in progress. Just adjacent to the studios are support facilities; class room, library, model shop and type lab.

Environmental Design I / ARCHITECTURE DESIGN

Credit Distribution:

Year	I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Architectural Design Studios	-	15	12	12	39
Electives	-	9	9	12	30
Total	33	33	33	33	132

Architectural Design Studios:

AD200	Architectural Design	12
+AD201	Mini Studio	3
+AD202	Architectural Design Technology	3
AD300	Architectural Design	12
+AD301	Mini Studio	3
AD400	Architectural Design	12
+AD401	Mini Studio	3

+Available as Electives

William J. Hannon, Chairperson

Environmental Design II / FASHION DESIGN

Credit Distribution

Year	I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Fashion Design Studios	-	12	12	12	36
Electives	-	12	9	12	33
Total	33	33	33	33	132

Fashion Design and Fashion Illustration Studios:

FD201	Fashion Theory and Analysis	3
+FD203	History of Costume	3
FD255	Fashion Design	6
FD355	Fashion Design	12
FD455	Fashion Design	12
+FI255	Fashion Illustration	3
+FI355	Fashion Illustration	6
+FI455	Fashion Illustration	3

Recommended Electives:

FA201	Anatomical Life Drawing	3
FD358	Fashion Marketing	3
FD458	Professional Seminar	3
FD304	Textile Printing	3
FD305	Textile Science / Design	3

+Available as Electives

Communication Design I / GRAPHIC DESIGN

Credit Distribution:

Year	I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Graphic Design Studios	-	18	18	12	48
Electives	-	6	3	12	21
Total	33	33	33	33	132

Graphic Design Studios:

+GD251	Graphic Design	12
+GD351	Graphic Design	12
+GD451	Graphic Design	12

Graphic Design Electives:

+GD209 / 309	Typography	6
+GD254	Visual Communication	3
+GD354	Advanced Visual Communication	3
GD201	Calligraphy	3
+GD352	Conceptual Drawing	3
GD255	TV Production	3

+Required

Environmental Design III / INDUSTRIAL DESIGN

Credit Distribution:

Year	I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Industrial Design Studios	-	15	12	12	39
Electives	-	9	9	12	30
Total	33	33	33	33	132

Industrial Design Studios:

+ID251	Workshop	9
ID205	Manufacturing Processes	3
+ID305	Manufacturing Processes	3
ID351	Design	6
ID451	Design	6
+ID303	Packaging	6
+ID459	Marketing	3
+ID355	Exhibition Design Displays	3

Independent Study (ID457) or Cooperative Field Experience (ID458) are available for 6 credits to qualifying seniors.

+Available as Electives

Communications Design II / ILLUSTRATION

Credit Distribution:

Year	I	II	III	IV	
Core Program	21	-	-	-	21
Critical Studies	12	9	12	9	42
Illustration Studios	-	12	12	12	36
Electives	-	12	9	12	33
Total	33	33	33	33	132

Illustration Studios:

+IL207-8	Illustration Studio	6
IL307-8	Illustration	6
+IL220	Color and Design	3
IL320	Advanced Color and Design	3
IL407-8	Illustration (Portfolio)	9
+IL205	Media Techniques	3
IL310	Professional Drawing	3
IL410	Advanced Professional Drawing	3

+Available as Electives

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